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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XII. NO. 4 Sunday, April 4, 1920 Price 25 cents

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The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. XII. No. 4 Sunday, April 4, 1920 Price 25c.

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Features Reviewed

John Barrymore in..DR. JEKYLL AND MR. HYDE
Paramount-Artcraft ..... Page 2

Anita Stewart in THE FIGHTING SHEPHERDESS
Mayer Prod.—First National ..... Page 3

Emma Dunn in .....OLD LADY 31
Screen Classics—Metro ..... Page 5

Sessue Hayakawa in ....THE BRAND OF LOPEZ
Haworth—Robertson-Cole ..... Page 6

Frank Mayo in .....THE GIRL IN NUMBER 29
Universal ..... Page 7

Olive Tell in .....LOVE WITHOUT QUESTION
Jans Pictures ..... Page 9

Edith Roberts in....HER FIVE FOOT HIGHNESS
Universal ..... Page 12

Sylvia Breamer and Robert Gordon in
THE BLOOD BARRIER
Blackton Prod.—Pathe ..... Page 13

Robert Warwick in.....JACK STRAW
Paramount-Artcraft ..... Page 15

Olive Thomas in.....YOUTHFUL FOLLY
Selznick-Select ..... Page 16

THE BOTTOM OF THE WORLD
Robertson-Cole ..... Page 17

SHORT REELS ..... Page 19

News of the Week in Headlines

Monday

Federal Trade Commission's Investigation into activities of Saenger Amusement Co.

Broswell Prod., Inc., acquire rights to Nick Carter stories which they will produce.

Robertson-Cole to build ten-story office building on Seventh Ave.

Tuesday

Chicago Independent exchange men form organization known as Federated Film Exchanges of America, Inc.

Members of Exhibitors' Defence Committee of First National here for conference.

Wednesday

Kansas Exhibitors' Association adopt resolutions opposing percentage.

Richard Rowland issues statement regarding Loew-Metro organization for coming year.

Selznick signs William Faversham for series of productions.

Amalgamated Exhibitors, Ltd., Montreal, secure Hallmark and Pioneer franchises.

Thursday

Exhibitor's Defence Committee of First National talk over distribution of Associated Producers. Plan annual convention, Congress Hotel, Chicago, beginning Apr. 26.

Independent Producers open two-day session at Hotel Knickerbocker, N. Y.

Hiram Abrams leaves for coast. Mission is secret.

Friday

William G. McAdoo retires as counsel for United Artists. Oscar A. Price may resign.

Famous Players signs Ethel Clayton.

Independent Producers meet in New York. Plan Co-operative organization.

Saturday

Mark Klaw forms film producing unit. Long expected as factor in field.

Interchurch Film Corp. offers unit program to churches. After non-theatrical distribution exclusively.

Pardoning the bad is injuring the good"—Benjamin Franklin.

John Barrymore's Performance a Tremendous Drama in Itself Alone

John Barrymore in
"DR JEKYLL AND MR. HYDE"
Paramount—Artcraft

DIRECTOR.....John S. Robertson
AUTHOR.....Robert Louis Stevenson
SCENARIO BY.....Clara S. Beranger
CAMERAMAN.....Roy Overbaugh
AS A WHOLE.....All action centers on masterly, powerful and gripping characterization rendered by star.
STORY.....Very skillful adaptation works up steadily to dramatic climax.
DIRECTION.....Provided production full of convincing atmosphere; has centered all action on star with success.
PHOTOGRAPHY.....Very good
LIGHTINGS.....A few over-lighted scenes at start but most of work is excellent.
CAMERA WORK.....Dissolves used in scenes where star changes character could have been more even.
STAR.....Gives characterization of tremendous power that is a whole drama in itself.
SUPPORT.....Highly commendable
EXTERIORS.....London street sets have great atmosphere.
INTERIORS .....Excellent
DETAIL .....No faults
CHARACTER OF STORY....Triumph of a man's evil self over his good self.
LENGTH OF PRODUCTION.....6,355 feet

Here is a case where everything has been thrown to the star. Whole sequences he performs alone without assistance from any of his support. Then again some of them are used, but just enough to score a plot point effectively but quietly, and then the star sweeps on developing in his characterization alone an entire drama. Such is the remarkable power of John Barrymore's performance in the unusual dual role of Stevenson's "Dr. Jekyll and Mr. Hyde."

It is the star's picture from the very outset, and it is the star that makes it. Perhaps, just for this once, are picture patrons to be glad that there is this concentration on an individual player. It has been the breaking of so many pictures. It is the making of this. Barrymore's performance is a thing of fine shadings and of violent emotions. In his last moments as Hyde, when the depravity in the man has smothered all other senses, his entire body, from top to toe, is an ugly picture of unrestrained passions. Terrifying facial expressions are supplemented by expressions of the whole body. So different is this to the aesthetic demeanor and delicate actions of the young Dr. Jekyll in the opening scenes. Barrymore makes the man good to the point of being godly. Then comes his temptation by the wholly physical feminine and his subsequent discovery of a chemical mixture that will banish his finer senses and unleash the base passions. This change is portrayed in Dr. Jekyll by Barrymore's marvelous use of makeup and his summoning and use of all the expression at his command.

Forceful as this scene is, the intensity becomes doubled and trebled as the story further unfolds until Dr. Jekyll makes the horrible discovery that his other self, Mr. Hyde, is constantly with him. Base passions triumph. The drama of the man concludes in a whirl of emotions. As Hyde he kills the father of the girl he loves as Jekyll. She comes to see him and, lest she see him and feel the effects of his ugliness, he takes poison. The girl is told that Dr. Jekyll was murdered by Mr. Hyde.

The production furnished the picture approaches a state of perfection so closely that it is quite irrelevant to quibble over a few minor technical details. The cast that supports Barrymore, always ready when called upon, includes Martha Mansfield, Brandon Hurst, Charles Lane, J. Malcolm Dunn, Cecil Clovelly, Nita Naldi, George Stevens and Louis Wolheim.

A Box Office Attraction Par Excellence

Box Office Analysis for the Exhibitor

"Dr. Jekyll and Mr. Hyde" is one of the screen's masterpieces and the house that shows it is in for increased prestige. Of its drawing power there is not the slightest doubt. The Barrymore name and the title of the world famous work from which the picture is adapted will bring it to the attention of every one. You will probably find among your swelled audiences people who have previously stayed away from pictures. Star and title certainly create a drawing combination that will show in extra dollars and cents at the box office.

Despite the classic from which it is adapted, its moral effect which is tremendous though never odiously obvious, there will probably be some, including a few petty state censor boards, that will object to the low pitches of depravity to which the star, in his masterly characterization, descends. But to one such objection there will be a thousand praises offered. And a picture would fall short of greatness if it didn't stir up criticism among these objectionally super-sensitive and professional reformers.

Above the Average and Will Specially Please Star's Admirers.

Anita Stewart in
"THE FIGHTING SHEPHERDESS"
First National

DIRECTOR.....Edward Jose and Millard Webb
AUTHOR .....Caroline Lockhart
SCENARIO BY.....Frank M. Dazey
CAMERAMAN .....Tony Gaudio
AS A WHOLE.....Gets off to good start that promises considerably more than they really give you in the end.
STORY.....Fairly original; gives star best opportunity she has had in some time.
DIRECTION.....Splendid for the most part but allows a bad slump prior to the finishing sequence.
PHOTOGRAPHY ..... Excellent
LIGHTINGS .....Good
CAMERA WORK.....Very fine
STAR....Did unusually fine bit of work; very pretty in close-ups.
SUPPORT.....Noah Beery the "good shepherd;" Wallace MacDonald has small part; Walter Long and others did good work.
EXTERIORS.....Some very beautiful shots
INTERIORS.....Not many used
DETAIL.....Long and unnecessary titles toward end drag the finish.
CHARACTER.....Innocent shepherdess fights to clear her name in eyes of village scandalmongers.
LENGTH OF PRODUCTION.....About 5,954 feet

In "The Fighting Shepherdess," Miss Stewart is provided with a part that is nearer suited to her talents and ability than anything she has had in quite some time. Although she is deprived of the opportunities of wearing beautiful gowns, the locale and atmosphere, together with appreciable performances on the part of the star and her supporting company, will be sure to make a hit with audiences.

The director loses no time in pitching into the story and keeps things going at a fairly rapid rate until along about the second last reel when instead of finishing up logically, he sends hero back to the city and brings on some more detail that drags the action. This bit is a trifle annoying, inasmuch as the audience is acquainted with all that has happened and is going to happen, it merely being a matter of clearing matters up among the characters involved in the story.

In the instance referred to the audience knows who murdered "Mormon Joe," long before the murder is revealed to the people in the picture. This is not altogether good plot development for there is no suspense left, and the complications that follow are tedious. Folks are going to have it all figured out for themselves long before the end which is a long time coming.

Miss Stewart was splendid in her part, playing the innocent, misjudged girl in distinct contrast with the fiery, fighting woman who goes so far as to send away the man she loves until she has cleared her name before the villagers.

Because her mother had been branded as bad, it looked as though Kate Prentice would go through life with the stigma of her parent upon her. When Pete Mullendore had attacked her in a fit of lustful drunkeness in her mother's notorious roadhouse, Kate had accepted the hospitality of Mormon Joe and for sometime shared the shelter of his crudely improvised home.

It was not until Kate accepted the invitation of an easterner, Hughie, who was stopping over in town, to attend a dance in the village, that she realized that her relation with Mormon Joe was scandalized by those in the village. Then Joe was killed by the jealous Pete and Kate was accused of the murder but dismissed on account of a lack of evidence.

Kate then vowed to find the murderer of Uncle Joe and also to clear her own name. Dying from a wound received as the result of being mistaken for a night prowler Pete disclosed the details of his crime while delirious thereby clearing up the mystery and allowing Kate to welcome her lover.

Can Stand Boosting, Particularly if Star Is Popular

Box Office Analysis for the Exhibitor

There is good story material in this one, and even better is the cast that has been selected to support Miss Stewart. Walter Long gives a very forceful and villainous portrayal and Noah Beery presents a humble, kindly hearted shepherd. You can promise them a pleasing performance on the part of the star who is very pretty.

The production as a whole is good to look at and while the action does not maintain the same average of interest throughout, you will probably not hear any serious complaints. You might use the following lines: "If your name had been falsely slandered in your home town would you seek a new start elsewhere or stick and clear yourself? See what Anita Stewart does in 'The Fighting Shepherdess.'" Or, "She was called 'The Fighting Shepherdess' because she fought for her good name. Was it worth it? See for yourself at the blank theater."

Oh, Dear! Oh, Dear! The Critics are Shocked

Sunday, March 21, 1920 — WID'S DAILY

Wonderful Story, Excellent Stellar Performance and Extravagant Production

Louise Glaum in
"SEX"
J. Parker Read, Jr.—Hodkinson

DIRECTOR ..... Fred Niblo
AUTHOR ..... C. Gardner Sullivan
SCENARIO BY ..... C. Gardner Sullivan
CAMERAMAN ..... Charles J. Stumar
AS A WHOLE ..... Very lavish and rich production containing a lot of dramatic and moral force.
STORY ..... Very well worked out and all sequences handled with real dramatic skill.
DIRECTION ..... Puts the dramatic as well as the spectacular scenes over with fine effect.
PHOTOGRAPHY ..... Fine
LIGHTINGS ..... Very effective
CAMERA WORK ..... Various scenes show skilful camera placement.
STAR ..... Role runs wide range and she handled all phases very impressively
SUPPORT ..... Shows to fine advantage
EXTERIORS ..... Few used
INTERIORS ..... Rich and appropriate
DETAIL ..... Shots of players lighting and smoking cigarettes too plentiful.
CHARACTER OF STORY ..... Roof garden queen comes between husband and wife and later, married, finds herself confronted with same situation.
LENGTH OF PRODUCTION ..... About 6,800 feet

C. Gardner Sullivan conceived and developed with his uncanny skill, a dramatic and morally forceful theme in "Sex," which also serves as a wonderful vehicle for Louise Glaum. All the dramatic sequences, and there are many, have been handled with fine effectiveness both in the writing and the production of them, and the final sequences contribute a fateful touch to the story that will make it the subject of much conversation. In fact "Sex" is a picture blessed with a BIG story

The story opens showing Adrienne, a roof garden queen, in all her artificial glory. Her philosophy is to look after herself alone. Believing brazenly in this selfish outlook she laughs at the plea of the wife of her most ardent admirer to give him up. As a result there is a divorce. Later, however, Adrienne marries Dick, a millionaire, and finds herself really in love with him. And not until her successor at the roof, Daisy, once a chorus girl whom Adrienne had tutored to become a gold-digger, comes between her and Dick does she realize the utter falsity and cruelty of her former act. Unable to hold Dick she takes passage for Europe, and on the steamer sees her former admirer happy in his reunion with his wife. Happiness is all about her but she has none.

The very simplicity of this story is the key-note to its power. The placing of Adrienne in the same situation two times, only at opposite corners of the eternal triangle, is a very forceful stroke and one which, besides being responsible for tremendously effective drama, affords Miss Glaum splendid opportunities to display her emotional versatility

The picture has been very lavishly produced The roof garden scenes are startling in originality and effectiveness and the wild party in Adrienne's home is reckless in abandon. But Director Fred Niblo has shown himself a master of the dramatic sequences as well as the spectacular scenes. In fact these are handled to surer effect, for the spectacular orgy is marred several times by vulgar incident which should never been pictured. These scenes and shots of the players lighting and smoking cigarettes could well be eliminated.

Irving Cummings as Dick, Peggy Pearce as Daisy and William Conklin and Myrtle Stedman as the husband and wife lend exceedingly valuable assistance to the star

Wouldn't Be Able to Keep 'Em Away From This With a Small-Pox Sign

Box Office Analysis for the Exhibitor

"Sex" is a wonderful audience picture. The title, star, story and production unite in making it the wonder it is in this respect. And as far as advertising value goes you wouldn't be able to keep the crowds away from this if you displayed a small-pox sign over your door. Naturally that title is going to draw them in and a few catch-lines concerning the story and the star will serve to make it even more alluring. And word-of-mouth advertising will do the rest.

People surely like this sort of a story dealing with the Broadway underworld. Tell them about it by using such reading notices as these in your copy, "Adrienne, the toast of Broadway, laughed and profaned the bonds of matrimony but then love came to her and her selfish philosophy boomeranged on her with terrible consequences," "The sanctity of marriage meant nothing to this selfish queen of the roof gardens but the day came when she was to pay!"

WID'S

"Sex" Is What You Would Expect From Title

J. Parker Read, Jr., Photoplay in Seven Parts. Released by Hodkinson. Story by C. Gardner Sullivan. Directed by Fred Niblo. Cam-

REVIEWED BY HELEN ROCKWELL.

"AND I learned about women from her"—the oftquoted line of Mr. Kipling's—might have been inspired by Louise Glaum had the famous British poet seen her in her newest photoplay "Sex." For Louise Glaum reveals a few things about the feminine mind and a little more, perhaps of the feminine figure. She does it in typical moving picture vampire fashion—obviously and seductively. It is amusing to note that C. Gardner Sullivan who is responsible for the story shows more acumen and more real intelligence in his writing of the character than the star shows in her rendering of it. Nevertheless, "Sex" is a lavish, arresting and at time startling piece of entertainment which will serve nicely in any theatre where the exhibitor desires to make his audience "sit up and take notice."

There is no lack of the demon rum in "Sex" and—there is no lack of sex. The picture lives up to its title and no one can complain of being lured in under false pretenses. It is chock full of wild scenery of revelry, chorus girl laxities, merry intoxicants, divorces and short skirts. Husbands openly set up chorus girl establishments and tell their wives to go hang. Wives sit at home and brood while the darlings of the Frolic give midnight suppers and dance on the tables. One particularly wild party in the first reel is truly enlightening and deliciously full of thrills.

A good story with an original twist accompanies the revelry. And the logic of it is so sound, and the moral so sure that the end justifies the means. But just the same the realism could be tempered to some degree and give quite as much satisfaction in a more genteel fashion. The settings are lavish and in harmony with the general theme of the picture, and it is evident that expense meant not a thing

EXHIBITORS TRADE REVIEW

"Sex"

J. Parker Read, Jr., Seven-Reel Production for Hodkinson Features Louise Glaum in Unsavory Story.

Reviewed by Margaret I. MacDonald.

IT is difficult to believe that a screen writer of such fine repute as C. Gardner Sullivan could turn out as tawdry a story as that on which the J. Parker Read, Jr., production "Sex" is based. It is not only tawdry, but immoral, as presented in its seven-reel visualization, which is being released through the W. W. Hodkinson Corporation. Louise Glaum, the featured member of the cast, works overtime in trying to put across the salacious character of Adrienne Renault, but compels admiration in the contrast which she draws between the dancer's personality governed by the loose instincts of her earlier life, and the more demure requirements of decent wifehood.

It is reasonable to believe that in making the picture the director, overly anxious to create an impression, has trusted too much to the spectacular possibilities of the story; for, what might be considered the biggest blot on the picture, occurs when at least a quarter of the first reel of the picture is consumed with the staging of a midnight orgie.

It was a mistake to cast Miss Glaum as a dancer—her attempts to make good in an art at which she is evidently a novice, are a detriment to her otherwise clever performance. Faults in the construction of

MOVING PICTURE WORLD

"SEX."

J. Parker Read, Jr.—Seven Parts—Hodkinson.
Featuring Louise Glaum.
Reviewed by Agnes Smith.

CAST.

Adrienne Rennault ..... Louise Glaum
Mrs. Overman ..... Myrtle Stedman
Daisy Henderson ..... Peggy Pearce
Phillip Overman ..... William Conklin
David Wallace ..... Irving Cummings

Directed by Fred Niblo. Story by C. Gardner Sullivan.

Anyway, the picture has a nice, frank title. An epigrammist, speaking of the current trend in art, remarked that it is "sex o'clock." And because the sex interest is absolutely the sole interest in C. Gardner Sullivan's story, it is kind of him to come out and brand it so openly.

There is nothing especially shocking or daring about the plot. Louise Glaum plays what we would term a vampire role if Louella Parsons hadn't told us that Miss Glaum doesn't want to be called a vampire. She has the part of a siren who doesn't see anything unethical about breaking up a home. However, when she marries and has a home and husband of her own, she finds that her philosophy doesn't work. And the sting of the situation comes in the fact that the girl who does the home-wrecking learned her tricks from the reformed siren.

Like most of Mr. Sullivan's stories, it is logical, dramatic and consistently interesting. The action moves leisurely, but it

MORNING TELEGRAPH

New Side of Louise Glaum's Talent Is Shown in J. Parker Read's Picture "Sex"

Not All Is Melodramatics and Emotionalism in This Absorbing Picture, and the Star Varies Her Serious Work With Light Scenes of Gaiety and Abandonment in Which She Is Quite Fascinating—Tale of Retribution Is Powerfully Told.

"That old and true adage about reaping what one sows, even the wind and the whirlwind, is the basis of the latest J. Parker Read-Louise Glaum picture which, not very happily, is entitled "Sex." A fine piece of work this feature is, from whatever angle it is viewed, and, if appropriately renamed, it should have as wide success as its predecessor, "The Lone Wolf's Daughter."

When sex is the trunk, root and branches of nine-tenths of the trees in the vast forest of motion pictures, no one photoplay has the right to use it as a title. In this instance, the picture has so many striking aspects that a name reflecting its real dramatic quality would be particularly valuable, and the soft pedal on the sex question in the advertising would not do the family trade a bit of harm. "Sex"

N.Y. REVIEW

You could not buy all this critical excitement for $30,000 in Gold

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

Unusual and Very Pleasing Comedy With Human Interest Touches

Emma Dunn in
"OLD LADY 31"
Screen Classics—Metro

DIRECTOR.....John E. Ince
AUTHOR.....Rochel Crothers
SCENARIO BY.....June Mathis
CAMERAMAN .....William Beckway
AS A WHOLE.....Very unusual and appealing comedy of old people with human interest touches.
STORY.....Something very much out of the ordinary, well handled, with fine comedy values.
DIRECTION.....Tempo is little slow at outset but body of action shows good treatment and values are realized.
PHOTOGRAPHY .....Good
LIGHTINGS.....Nothing fancy but realistic
CAMERA WORK .....Satisfactory
STAR .....Has appealing role and handles it with fair success.
SUPPORT.....Henry Harmon center of good comedy sequences and registers them nicely.
EXTERIORS.....Plain and very suitable country stuff.
INTERIORS .....Very appropriate
DETAIL ..... Satisfactory
CHARACTER OF STORY.....Aged couple's experiences in old ladies' home where husband is known as "Old Lady 31"
LENGTH OF PRODUCTION.....About 5,800 feet

"Old Lady 31" offers something very unusual in the way of humorous story touched up with human interest bits. On the stage its unusualness combined with its comedy and sympathetic touches proved very attractive and the play scored a big success. And these same elements make for a very enjoyable picture, though the human note is not, perhaps, sounded as clearly as it was in the speaking version.

The unusualness of the story lies in the fact that it deals almost entirely with old people, people the other side of sixty. The opening scenes show Angie and Captain Abe Rose forced to vacate their little home and put all the goods under the hammer. Unwise speculation was the cause. Angie plans to enter the old ladies' home while Abe is headed for the poor farm.

In the home there are twenty-nine old ladies and they register a number of good comedy touches in introducing the chief members. They are all gathered to welcome Angie. Some of them suggest that they take Abe in as Old Lady 31 but, put to a vote, the suggestion fails. However, when they see the tearful parting between the old couple, it is unanimously carried and so Abe is installed in the midst of thirty "girls."

They strike a sure comedy note in referring to the old ladies as "girls" and having certain of the leaders take up the matter of the unconventionality of Abe's intrusion as if he were a handsome youth coming to live in a seminary. This comedy line proves laden with a goodly number of possibilities, the majority of which have been well realized.

They also work in a bit of plot when Blossy, one of the old ladies who won't consider herself old, kisses Abe on the cheek at his birthday party and shocks all the other inmates. They are considering turning Abe out in seriousness then when Angie steps into the breech and marries Blossy off to a long faithful suitor.

In the end one of Abe's long since forgotten investments proves a small bonanza and so the couple can go back to their old home. Emma Dunn gets enough sympathy from the role of Angie to make it pleasing. Henry Harmon in the title part is the center of the majority of the comedy sequences and gets a lot of quiet humor over. Clara Knott gives an exaggerated picture of Blossy but her bids for laughs are successful. Others are Carrie Clark Ward, Sadie Gordon, Martha Mattox, May Wells, Ruby Lafayette, Lawrence Underwood and Graham Pettie.

Much Offered in This to Attract More Than Average Attention

Box Office Analysis for the Exhibitor

Here's an unusual and very attractive piece of entertainment property and one which, at the same time, offers you a full quota of advertising opportunities. In the first place the play scored such a success that probably many of your people have either seen it or heard about it and will be anxious to see it in its new form. In the second Emma Dunn, who successfuly played the role of Angie on the stage, essays it here. In the third place it was written by Rachel Crothers who has since risen to the front ranks of dramatists. Her "Thirty-Nine East" and "The Little Journey" are well known. Miss Crothers writes for the real public. People flock to see her plays. Use her name and it will carry weight.

Then, of course, there are the unusual characters with which the present work deals. All old people. Get that over to them, at the same time bringing out the fact that it is mainly a comedy. This certainly ought to attract because of its vast difference from the usual picture. In catch lines and readers bring out the main idea (the old man entering the ladies' home) as humorously as possible.

Unsustaining and Rather Unpleasant Melo That Goes to Extremes

Sessue Hayawaka in
"THE BRAND OF LOPEZ"
Haworth—Robertson-Cole

DIRECTOR.....Joseph De Grasse
AUTHOR.....E. Richard Schayer
SCENARIO BY.....J. Grubb Alexander
CAMERAMAN.....Frank D. Williams
AS A WHOLE.....Director, star and players tried to step on this but it remains a wild-eyed melodrama, unsustaining because of lack of centralized plots.
STORY.....Affords star sympathetic role at first but switches into heavy and fails to please.
DIRECTION.....Most scenes handled very well but put together they can't modify the unnecessary melodramatic extremes gone to in the story.
PHOTOGRAPHY .....Satisfactory
LIGHTINGS.....Usual stuff meets requirements
CAMERA WORK.....All right
STAR.....Gives very telling performance but doesn't seem to fit in Spanish role.
SUPPORT..... Commendable
EXTERIORS.....Have nice atmosphere
INTERIORS ..... Suitable
DETAIL.....Picture gets title from incident quite irrelevant to plot.
CHARACTER OF STORY.....Jilted matador becomes bandit and plans revenge on former fiancee.
LENGTH OF PRODUCTION.....About 5,100 feet

This one is a wild-eyed melodrama that goes to very unconvincing story extremes and casts Hayakawa in a part which, though at first sympathetic, proves to be violently "heavy" before the plot has gone far. Nor is the story centralized sufficiently for it to maintain interest. It has several phases and includes a number of time lapses which break up the interest.

They begin with the star as a famous Spanish matador in love with Lola, an opera singer of noble family. Lola carries on a flirtation with Alvarez, a childhood sweetheart, and this so enrages Lopez that he takes his cigarette and burns her back. Immediately afterwards he asks forgiveness and suggests that they marry on the morrow. Lola seems to forget the cigarette branding right away and consents. Here is where the picture gets its title but as the branding scene doesn't convince and is never used again in the story it is hard to see why.

Lola and Lopez have a civic marriage which her mother breaks up, not wishing to have a bull-fighter as a son-in-law. Lola consents to the annulment. Furious, Lopez enters her apartment and attacks Alvarez. He flees after believing he has killed him and becomes head of an outlaw band which kidnaps Lola's young sister, Maria, and Lopez, now thoroughly the villain, betrays her.

A year afterwards a child is born to Maria. A priest comes to ask Lopez to atone for his sin by marrying her. Lola, married to Alvarez, has a child but it dies. A nurse substitutes Maria's. Another skip in time and Lopez and his band attacks Alvarez's home. He orders Alvarez and the little boy to be shot. The nurse comes in and tells him the truth, that the boy is really his. He goes out to save the child but is mortally wounded by the patrol in search of him and his band. He dies after the child has called him "father."

The individual scenes of this are handled commendably but the effect of the whole is neither pleasing nor sustaining. The star plays his role with his usual skill but neither he nor his generally capable supporting players are able to equip the production with anything but a small interest. The support includes Florence Turner as Lola, Evelyn Ward as Maria, Sydney Payne as Alvarez and Eugene Besserer as Lola's mother.

The production details are generally good, an attractive atmosphere being maintained in the scenes, both interior and exterior.

Wise Audiences Will Likely Understand Title Meaning

Box Office Analysis for the Exhibitor

It may be gathered from the above relation of the plot that "The Brand of Lopez" is a picture similar to the dime novel type of fiction and while it is played well and is possessed of an attractive setting, the story is quite unable to hold the interest steadily or to please. Of course it may be hard to secure good vehicles for Haykawa without making him a heavy once in a while. It seems, however, that they could have found him a little more sympathetic role than this one.

The star doesn't convince as a Spaniard while the title doesn't belong with the story. The branding trick was evidently introduced merely for its sensationalism. It isn't linked up with the action very well and the way that they forget about it as soon as it's over will probably cause a wise audience to smile.

Good Program Picture That Will Please Average Audience

Frank Mayo in
"THE GIRL IN NUMBER 29"
Universal

DIRECTOR .....Jack Ford
AUTHOR .....Elizabeth Jordan
SCENARIO BY.....Philip J. Hurn
CAMERAMAN .....John Brown
AS A WHOLE.....Good program picture that works in fair amount of suspense effectively
STORY.....Adaptation of Elizabeth Jordan's novel "The Lady in the Mirror" fairly good screen material.
DIRECTION.....Got in some rather original bits that gathered interest as it went along.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK.....Average; some good rain stuff.
STAR.....Displays quite a little athletic ability
SUPPORT.....Claire Anderson has an exciting time of it as the heroine; others goods.
EXTERIORS .....All the story needs
INTERIORS ..... Correct
DETAIL.....Some shots of Long Island show mountains.
CHARACTER OF STORY.....An author's friends play a practical joke on him to get him to write another play.
LENGTH OF PRODUCTION.....4,775 feet

This is just an amusing program feature with sufficient excitement and interest to keep it moving along without any serious slumps. Of course, the story has its impossibilities and absurdities if you look for them. Without displaying actual signs of having fallen in love with the girl, it seems strange that a fellow should plunge head long into all sorts of traps in his effort to protect her.

However, this angle will probably not cause any great amount of worry nor detract from the general appeal of the picture. The director has worked in some pleasing mystery bits that get over very well. For instance, he shows a door opening, then a flash of the girl shrinking back in terror, and still another flash of a man's feet coming through the doorway. Without any explanation he reverts back to the main theme, thereby creating a suspense. Of course all these things are cleared up in due course.

After the success of his first play was assured Frank Mayo as Laurie Devon, decided to lay off and enjoy the profits while his co-worker, Harry Hilliard, wanted to keep plugging for a second success but nothing could induce Frand to work. In the mirror of his dresser he could see the reflection of a girl whose expression denoted that she was in distress. Later Frank discovered her at the window with a pistol raised to her temple.

Heroic Frank, however, arrived on the scene in time to prevent a suicide and make a date for tea. The lady explained that she was being followed by Ransome Shaw (Ray Ripley) and although she didn't take Frank into her confidence, he approached Shaw and insisted that he cease annoying the girl. But Shaw only advised him to keep out of the affair.

In an effort to solve the mystery of "The Girl in 29" Frank invited by Shaw to a mysterious abode where he promised he would disclose the secret. But instead hero was made a prisoner while the villain and his gang disappeared with the girl and finally locked her up in an old house on Long Island with Bull Montana guard against her capture. Frank made his escape and followed the girl and after considerable good fight stuff and rescue work, his friends tell him it was all a joke to get him to work. Thereupon Claire Anderson, "The Girl in Number 29" becomes the leading lady of Frank's next play and also his wife.

Play Up Surprise Finish and Talk About the Mystery Stuff

Box Office Analysis for the Exhibitor

This will make a good average program offering. Of course there isn't anything in it to brag about. You can promise, however, that there is a good piece of melodrama with a surprise finish and some first class "intrikut" manouevers.

There isn't much in the way of names to play up although Frank Mayo is probably to be seen in coming Universal productions and you could use his name. Others you might mention are Harry Hilliard and Elinor Fair, former Fox players. Catchlines could read: "Ever play a joke on anyone? Come to the blank theater and see what happens to Frank Mayo in 'The Girl in Number 29' when his friends played a joke on him." Or, "Through the reflection in his mirror he saved the life of a girl about to commit suicide. See Frank Mayo's other adventure with 'The Girl in Number 29.'"

Announcement

To all those engaged in motion picture producing and exhibiting, announcement is hereby made of the granting to DAVID WARK GRIFFITH of a patent (No. 1334853) on methods and apparatus for projecting moving and other pictures with color effects.

Mr. Griffith's patent, issued on March 23rd, 1920, on application of May 14, 1919 (Application serial No. 296,964) covers the following specifications:

> "The process of producing colored pictures on an opaque screen which consists of throwing pictures by a projector onto one surface of said screen and simultaneously illuminating the screen with diffused colored light from a bank of colored lights thrown onto the same surface of the screen in a direction oblique to the stream light from the projector."
>
> "In an apparatus of the class described, an opaque screen, a projector for throwing pictures onto one surface of said screen, a bank of differently colored lights with several colors out of the path of light from said projector and adapted to throw colored diffused light onto the same surface of said screen, and means for selectively rendering said lights active and thereby the color of the light thrown from said bank onto said screen."

This method of lighting was first introduced by Mr. Griffith in his production of "Broken Blossoms" on May 13th, 1919, at Geo. M. Cohan Theatre, New York, and in spite of the knowledge that patents were then pending, one New York producer and one New York exhibitor deliberately attempted to copy Mr. Griffith's invention. These and all others are hereby warned against the use of Mr. Griffith's methods and apparatus.

Signed ALBERT L. GREY
General Manager
GRIFFITH PRODUCTIONS
720 Longacre Building
New York City

Wonderful Mystery Picture Spoiled by Trite Climax

Olive Tell in
"LOVE WITHOUT QUESTION"
Jans Pictures—State Rights

DIRECTOR ..... B. A. Rolfe
AUTHOR..... Adapted from C. Wadsworth Camp's "The Abandoned Room."
SCENARIO BY..... Violet Clarke
CAMERAMAN ..... Arthur A. Thadwell
AS A WHOLE..... Generally intense mystery melo but solution offered in climax is so trite that it makes a joke of body of action.
STORY..... A little too much planting at the outset but interest is well maintained and action holds attention until explanation comes.
DIRECTION..... Good most of the way—has furnished fine "ghost" story atmosphere.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Average
CAMERA WORK ..... Satisfactory
STAR..... Registers well in emotional scenes and always makes pretty appearance.
SUPPORT ..... Well selected
EXTERIORS ..... Appropriate
INTERIORS..... Help "spooky" atmosphere
DETAIL..... Tempo of some scenes too slow
CHARACTER OF STORY..... Unravelling of mystery surrounding "death" of crabbed and wealthy old man.
LENGTH OF PRODUCTION..... About 6,415 feet

"Love Without Question" opens interestingly and there is immediately established an atmosphere that for ghostliness and a sense of impending mystery firmly grips the spectator. Following the mysterious murder the atmosphere becomes more intense in each successive scene and builds steadily to a certain point where it still has the spectator in the firm grasp of intensity. The revelation which must come with the climax is adroitly concealed. Even the boys in the third row will be stumped in their usual pastime of out-guessing the action.

Of course it may be seen that the denouement of such a well built and highly sustained picture has the power of making or breaking. But the denouement fastened on "Love Without Question" is not of the "making" variety. In fact it is so trite a solution that its effect is inclined to make a joke of the body of the action.

The draggy scenes at the beginning could be done away with, the over-accumulation of mystery just prior to the climax could be cut down so that it would sustain the suspense without permitting laughs of derision, but the triteness of the actual solution would remain to leave a taste of dissatisfaction.

The story throws suspicion on various characters for the murder of old Silas Blackburn. His grandson, a typical villain type and even his young ward are all under the shadow. They keep building along with these three characters and some others who provide a counter-interest until finally they reveal the fact that Silas wasn't killed at all. It was his twin brother. Silas appears again. Then disappears. The effect his appearing and vanishing act is laughable. He finally comes back and kills himself and then the butler confesses to the twin brother story and of how Silas murdered him because of an old score. He had then disappeared causing them all to suspect that he was the dead man.

Olive Tell is a pretty sight always and plays her emotional scenes well. James Morrison has the part of the grandson and handles it nicely. Ivo Dawson, a heavy type, brings a lot of suspicion to his character and then proves to be perfectly congenial in the end. Others are Mario Majeroni, Charles Mackay, Gordon Hamilton, Peggy Parr, George S. Stevens and Floyd Buckley.

Tricks of Showmanship May Serve to Get This Over

Box Office Analysis for the Exhibitor

Most audiences are going to be pretty much disappointed at the ending of this picture. They can not help but be as its body is so intensive and sustaining while its climax is so trite. You might, however, make a real good go of it by running it off up to the point of the solution and then stopping it and defying your audience to guess the outcome. In this way the disappointing effect of the denouement will be somewhat minimized while you will gain the advantage of the publicity that the practice of such a stunt will bring you.

Accentuate the ghostliness of the picture by using such catch lines as: "Everyone who had slept in the abandoned room had perished!" "Would you sleep in a room from which no one had come alive?" "Two men had just met death in the haunted room but he stayed there through the long hours of the night."

Feature Olive Tell for she is a deserving star. The title may attract but the original title of the book was much more appropriate and suggests the proper atmosphere.

A newspaper tie-up that demands

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Indistinctive Comedy-Drama Made from Very Ancient Idea

Edith Roberts in
"HER FIVE FOOT HIGHNESS"
Universal

DIRECTOR.....Harry Franklin
AUTHOR.....Tarkington Baker
SCENARIO BY.....Hal Hoadley
CAMERAMAN.....Roy Klaffki
AS A WHOLE.....Rather indistinctive attempt at comedy-drama fashioned from old idea.
STORY.....Has too much plot and not enough comedy business which is the sort of stuff that puts pictures like this over.
DIRECTION.....Fair
PHOTOGRAPHY.....Good
LIGHTINGS.....Nothing unusual attempted
CAMERA WORK.....Straight shots
STAR.....Looks very bright and pretty
SUPPORT.....Average
EXTERIORS.....Western and English stuff both satisfactory.
INTERIORS.....Sufficient to story
DETAIL.....Picture shows conventional treatment in handling of some situations.
CHARACTER OF STORY.....Western girl inherits estate in England and goes to claim it
LENGTH OF PRODUCTION.....4,750 feet

"Her Five Foot Highness" is rather an indistinctive attempt to make a comedy-drama from a very ancient idea. As soon as the characters are introduced and the author reveals the first step in his plot, practically every subsequent step can be accounted for in the minds of picture-goers, except a few where the author defies conventionality and runs around in circles which, in passing, is not as safe as taking the very conventional steps forward.

Ellen is the leading character and she is introduced on a western ranch bequeathed her by her father. Of course she is beloved by all the cowboys. The foreman, Slim, at a great distance, sees Ellen's lawyer conversing with an engineer and immediately senses a villainous plot. The lawyer plans selling Ellen's property to the engineer at a low figure subsequently to go fifty-fifty with him on the profits when a railroad buys up the land for a new branch. Slim frustrates the plan.

The next step is for Ellen to receive word from England that she has inherited an estate. Forthwith are introduced scenes contrasting the Texas girl with her stage-English relatives. Then the lawyer appears with a chorus girl who, he says, is the real heir and shows papers to prove it. Ellen selling an option on her property to the villain departs for home. The English notary who witnessed the option sees Ellen's relatives and meets the chorus girl whom he doesn't recognize as Ellen. There is a general scene-shifting to Texas again where the villain meets his just deserts and Ellen, after refusing a proposal from one of her English relatives, takes advantage of her Leap Year prerogative and proposes to Slim.

The main trouble with this, outside of its conventionality and indistinctive treatment, is that there is altogether too much plot. This sort of story calls for a lot of cute business of the "Peg o' My Heart" type when the kind-hearted ingenue is precipitated in the midst of cold and forbidding relatives. They've neglected this side of the production and introduced a lot of uninteresting plot complications. There is some small business to be sure between Ellen and the English people but not enough.

Edith Roberts is seen in the stellar role and looks very bright and pretty. Supporting her is a large cast including Virginia Ware, Ogden Crane, Harold Miller, Stanhope Wheatcroft, Kathleen Kirkham, Rudolph Christians, Hugh Saxon, Leota Lorraine, Leonard Clapham and Henry Woodward.

Will Give Mild Satisfaction if They Like This Star

Box Office Analysis for the Exhibitor

They had a chance to make this into a very humorous and appealing picture of the "Peg o' My Heart" type but instead they burdened it with a lot of plot twists that are generally uninteresting. The best sequences now are the ones in which Ellen meets her English relatives and subsequently when she insists on using a western saddle on her riding horse instead of the pancake saddle. This is the sort of stuff that should have predominated throughout the picture with the plot running subordinate to it. But here the business is soon forgotten and the plot turns uppermost with all its weaknesses exposed.

The picture has nothing distinctive about it but with its smattering of conventional sure-fire stuff stands a fair chance of giving mild satisfaction to easily pleased audiences. If the star has a following with your people so much the better.

Comprehensive Treatment of Complicated Story

Sylvia Breamer and Robert Gordon in
"THE BLOOD BARRIER"
Blackton Prod.—Pathe

DIRECTOR.....J. Stuart Blackton
AUTHOR.....Cyrus Townsend Brady
SCENARIO BY .....William S. Adams
AS A WHOLE.....Has almost enough action for serial but surprises in manner of maintaining coherence in view of this fact.
STORY.....A few weak spots but is so generally well handled that they will be overlooked.
DIRECTION.....Starts off with action and keeps it up at very good rate all the way through.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Clear
CAMERA WORK....Some great double exposure work.
STARS.....The best they have done in some time
SUPPORT.....Well selected and work in fine co-operation.
EXTERIORS .....Fill requirements
INTERIORS ..... Suitable
DETAIL.....Nothing very wrong
CHARACTER OF STORY.....The jealousy of a husband worked in with story regarding work of alien organization.
LENGTH OF PRODUCTION.....About 3,000 feet

There is a wealth of material in Cyrus Townsend Brady's novel and director Blackton is to be credited with handling the story in fine style. There is such a lot of story that it is to be wondered how he managed to maintain the coherence that he has. Although there are a few convenient bits the majority of the picture is so well made that these parts will in all probability get by without notice.

The title may lead folks to believe that it is a story of race but the blood barrier refers to the estrangement between the lovers when the girl's husband is murdered supposedly by her lover.

There are really two stories in "The Blood Barrier." On the one hand there is Eugene Solari whose main business is being jealous of his wife and her innocent friendship with Major Robert Trevor. And on the other there is the scheming and plotting of one Zu Paven and his accomplice Madame Maracheck to secure from the Major the formulas for certain dyes which he has in his possesion. The "organization" behind the efforts of the two is the German government.

Solari, suspicious of his wife's meetings with Major Trevor, treats her with extreme brutality and finally tells her that as a criminal expert he has been commissioned by the District Attorney to guard the Major against an expected attempt at kidnapping by the foreign agents but that he will merely save him for his own desire—to kill him.

Sylvia arrives in time to save her lover from death at her husband's hands. Solari, however, is suddenly shot dead mysteriously. The Major is held for the murder. Sylvia escapes in a motor boat but is captured by Madame Maracheck and imprisoned in an insane asylum. After several unsuccessful attempts to secure the formulas the foreign agents are trapped by the District Attorney and the Major is freed.

There are numerous details not included in this brief synopsis. The entire picture is full of action and keeps up not a great deal, but sufficient amount of suspense and a continued interest that satisfies. The players work in splendid cooperation that adds a zest and reality to the story. There is less evidence of the artistic in "The Blood Barrier" than in previous Blackton pictures as far as beautiful scenery and lighting effects is concerned although there is some splendid double exposure work. The comprehensive development of the story, however, overcomes any other possible shortcomings.

This Will Probably Encourage Them to See More from These Stars

Box Office Analysis for the Exhibitor

Inasmuch as the stars of "The Blood Barrier" have not appeared to a very great advantage, their present release will no doubt meet with even more general approval than it would ordinarily receive. They have more to do and do it in a much more whole-hearted manner than in some of their more recent productions, and a supporting cast consisting of well chosen types cooperates splendidly with the stars. Then, too, Cyrus Townsend Brady's story is full of action and there are some big moments that have been gotten over in good fashion.

You can use the name of the author if you think it worth while and in connection with it recall his "The Island of Regeneration" which made quite a hit several years ago with Edith Story and Antonio Moreno. Use Commodore Blackton's name and you can tell them that the stars appear to much better advantage than they have in some time.

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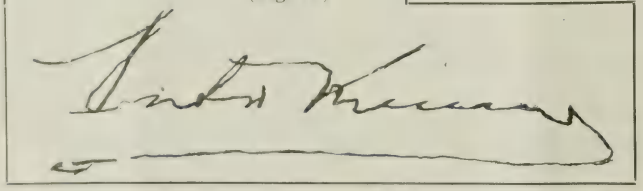

Reply to

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Romantic Comedy Proves Best Vehicle Robert Warwick Has Had

Robert Warwick in
"JACK STRAW"
Paramount—Artcraft

DIRECTOR.....William C. De Mille
AUTHOR.....W. Somerset Maugham
SCENARIO BY.....Olga Printzlau
CAMERAMAN .....Guy Wilky
AS A WHOLE.....Romantic comedy that stands as about best thing Warwick has done recently.
STORY.....Has many comedy scenes and very unusual romantic line of action.
DIRECTION.....Has registered both phases of action very nicely; seems to have gotten most from story's possibilities.
PHOTOGRAPHY.....Very good
LIGHTINGS .....Commendable
CAMERA WORK.....Plain shots
STAR.....Gets over comedy stuff by affecting pleasing humorous mood and puts feeling into romantic scenes.
SUPPORT.....Sylvia Ashton and Charles Ogle register some genuine comedy.
EXTERIORS.....Very pretty California estate stuff
INTERIORS.....Highly appropriate
DETAIL .....All right
CHARACTER OF STORY.....Supposed waiter poses as archduke and wins love of girl he long admired.
LENGTH OF PRODUCTION.....4,707 feet

"Jack Straw" may be set down as the best thing that Robert Warwick has done since his return to the screen and, more than this, may be set down as a thoroughly pleasing romantic comedy. The star is well cast in a role that calls for a light touch, a touch that demands almost a joking interpretation. This Warwick provides, playing the role with half a smile. He seems to be enjoying himself immensely, and the enjoyment that he evinces is infectious to say the least.

In the comedy sequences of the picture Warwick is splendidly supported by Sylvia Ashton and Charles Ogle as the new-rich Jennings. Their bits of business and their endeavors to adapt themselves to wealth and high station are human enough, though burlesqued in the slightest degree, to make their every appearance a signal of an outburst of laughs.

Warwick is introduced as Jack Straw, a social student and, at first, an ice man. He falls in love with the voice of Ethel Parker Jennings which he is accustomed to hearing down the dum-waiter shaft of the Harlem flat. Then wealth comes to the Jennings and they transplant themselves to California, whither also Jack Straw goes, this time disguised as a waiter. Holland, a society man, induces Jack to pose as an archduke. His purpose is to fool Mrs. Jennings into patronizing him, inasmuch as she has snubbed the woman he loves.

Jack consents, poses as the archduke of Pomerania, and the Jennings immediately "fall" for him. Thus Jack is able to push his romance with Ethel and finds, to his delight, that she has really fallen in love with the stranger who once sent her a note in the Harlem flat. Eventually Holland thinks the joke has gone too far and unmasks Jack before Mrs. Jennings just prior to the hour of a grand reception she has prepared in his honor.

Jack convinces them that he must bluff the thing through which he does successfully. Afterwards he again presses his suit with Ethel and finds her peeved. He explains that she would have thought it perfectly lovely had he been a real archduke and posed as a waiter to be near her and so she comes around. And eventually, as was to be expected, Jack Straw proves the real archduke after all. The action before the ending is well sustained, however, and the finale has a humorous touch that is welcome.

Warwick derives further support from Carroll McComas as his leading lady, J. Monte Dumont, Helen Sulivan, Frances Parks, Lucient Littlefield and Robert Brower.

Should Register With Any and All Audiences

Box Office Analysis for the Exhibitor

Whatever kind of audience you cater to you will likely find that "Jack Straw" registers a success. It is just the sort of romantic comedy that takes and is a thoroughly congenial vehicle for the star who fairly revels in the various sequences.

In advertising it bring out that fact that it is an adaptation of W. Somerset Maugham's play of the same name and also that William De Mille directed it. Here are two names worth a good bit. Then in addition to giving Warwick the prominence that his work here and his position warrants, mention also that Carroll McComas is his leading lady. She is well known on the musical comedy stage. And also state that Sylvia Ashton and Charles Ogle register a lot of comedy as the newly rich couple. Both of these players are well known through past performances in pictures produced at the Lasky studio.

This One Scores as a Very Pleasing Comedy-Drama

Olive Thomas in
"YOUTHFUL FOLLLY"
Selznick—Select

DIRECTOR .....Alan Crosland
AUTHOR .....Olive Thomas
SCENARIO BY.....Olive Tomas
CAMERAMAN .....Jules Cronjager
AS A WHOLE.....Despite bad start this develops into very pleasing comedy-drama.
STORY.....Concocted from vintage material but some good comedy sequences and well done climax register it satisfactorily.
DIRECTION.....Has fallen down on some sequences particularly at first but has put important ones over.
PHOTOGRAPHY.....Good; very pretty in southern exterior shots.
LIGHTINGS .....Very nice
CAMERA WORK.....Commendable
STAR.....Registers a lot of comedy and appeal in this one.
SUPPORT.....Generally very good
EXTERIORS.....Very pleasing southern shots
INTERIORS .....Very good
DETAIL.....Some small comedy touches don't show skill but the important stuff gets over well.
CHARACTER OF STORY.....Husband learns to love young wife whom he married for "convenience."
LENGTH OF PRODUCTION.....About 5,167 feet

"Youthful Folly," credited to the authorship of Olive Thomas proves to be a very pleasing and at times hilarious comedy drama, despite its bad start, which is quite actionless and which is burdened by subtitles of excess verbiage. Once the main line of action is penetrated and they move Nancy from the country estate in Virginia to New Orleans as the wife of David Montgomery the interest picks up wonderfully and the comedy and human interest touches are plentiful.

David had married Nancy for convenience, merely to stop gossip from connecting his name with Lola's, Lola being a distant married cousin. He pays small attention to Nancy after the marriage. They then get in a hilarious comedy sequence when Jimsey, David's ward, pursues Nancy demanding a kiss. He breaks into her room, bowls over the negro mammy and then chases her out the window. Nancy descends via the edges on the side of the house to the room on the next floor where her husband is attending a directors' meeting. The directors get a little relief from business when they see Nancy's nether extremes protruding in the window. This sequence is played fast and registers as sure comedy.

Of course David ultimately discovers that he loves Nancy. A well sustained climax sequence is introduced when Lola's husband, jealous with rage, comes to David's house and fires a pistol at him. Nancy intercepts the bullet and for a time her life hangs in the balance. When she recovers they work in some very entertaining romantic scenes between Nancy and David which are unusually well played.

Much of the comedy touches striven for in the early part of the picture fail to register. While they don't evince much skill it is probable that they would have gotten over if the plot had made its appearance first. Among these attempted "touches" can be enumerated the exceedingly old stuff with the burlesqued minister as the central character and the inevitable parlor "Bolshevists." Sometimes it looks as if they had tried everything to see what would register. For instance the race-track scene, though well enough done ,has nothing to do with the story. It's merely a decoration.

Olive Thomas plays very well in the role of Nancy, getting over some good ingenue comedy and playing her dramatic and romantic sequences with a convincing show of feeling. Craufurd Kent is good as David and Hugh Huntley and Howard Truesdell give skilled performances. Helen Gill as Lola, an old-fashioned "villainess," is unable to make the role's extreme demands convincing.

Good Publicity Angles to Arouse Fan Curiosity

Box Office Analysis for the Exhibitor

This is cut out of vintage material all right but at the same time they've put a lot of good stuff over, enough in fact, to overshadow its faults and make of it a very pleasing comedy-drama. Advertise as a light subject and hint at the plot which, though old, is attractive. Olive Thomas does her best work in this and should attract generally. Her last picture "Footlights and Shadows" was also a pleasing one and this might be mentioned in the advertising.

You can develop a good publicity angle in the fact that Olive Thomas is credited with having written the story of this. Fans will want to see what sort of a vehicle a star writes for herself. Also mention the fact that Craufurd Kent is her leading man. Kent has played leads a long time and has been featured in other pictures. Folks ought to know him as a very good actor by this time and be attracted by his name.

Real Scenes of Shackleton's Exp

"THE BOTTOM OF THE WORLD"
Robertson—Cole

DIRECTOR .....Sir Ernest Shackleton
AUTHOR .....The Elements
CAMERAMAN .....Not credited
AS A WHOLE....Unusual picturization of the trip of the "Endurance" and Sir Ernest Shackleton's explorations in the Antarctic.
STORY.....Fascinating tale of the daring venture of Shackleton and his troupe into the southermost extremities of the world.
DIRECTION.....Influenced by conditions over which there could be no control.
PHOTOGRAPHY.....Considering the hardships encountered, splendid.
LIGHTINGS.....Quantity of snow and ice did not allow for much contrast; all that could be expected under the conditions.
CAMERA WORK.....Wonderful! The real feature of the production from a technical point of view.
STAR.....The good ship "Endurance" held up remarkably well.
SUPPORT.....Crew and dogs; did all that was required.
EXTERIORS.....Made up the entire offering; the real thing, of course.
INTERIORS.....No such thing
DETAIL.....Brought the titles right up to date; even include reference to proposed Dempsey-Carpentier scrap
CHARACTER OF STORY.....Battle of the "Endurance" with the snow and ice and return of the expedition.
LENGTH OF PRODUCTION.....About 4,000 feet

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Get Them Talking About Explo

Box Office Analysis fo

Any exhibitor who could get Sir Ernest Shackleton, or some other member of the expedition to lecture to the folks while he ran this production, could just lean back in his chair after some preliminary advertising and count the lucre as it poured into the box office. That, however, is not a very practical idea. But one thing is certain—an announcement of genuine pictures of Shackleton's voyage will cause them to be curious, and once they are curious, they will make it pay.

Should you decide to run this, explain that it is not the usual sort of a feature—that there is really no plot—that it is just a series of scenes of the daring

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The moment for decision had come. If he were to believe the story they told him, the world, too, would think it had erred and would take all three back—husband, wife and supposed lover. If he did not believe them then two, at least, were doomed—and he knew that that meant his own end, too. But *could* he believe them guiltless—after what he knew?

When you see this picture you will have a *new idea* of "intensity" in human emotions. And if you show it, the *new money* which came to you with "BLIND HUSBANDS" will come back again.

Short Reels

"A Gum Riot"—Arrow

Fault may be found with some of the footage in this Hank Mann comedy, which in places has a bit too much of the slap-stick stuff, but its timeliness, combined with some truly humorous business and a good story should be sufficient to get it over even with critical audiences. The action takes place in a gum factory. By a peculiar accident, a boot-legger attempting to avoid the keen eye of an officer of the law, holds a bottle of liquor so that its contents drop into a vat in which the gum is being prepared. It is when the gum is finished and ready to chew that the riot starts. The folks discover before long that it includes fire-water and you can imagine the rest. Of course, they have used the accidental-infiltration-of-alcohol scheme before, but prohibition has not yet been exhausted as a source of humor. As a whole, one of the best Hank Mann has done in some time.

"His Misguided Love"—Florida Film

Until almost the very finish is reached, this knock-about comedy fails to register in satisfactory style. Fatty Carr, Gertrude Garretson, Bert Tracy and the others chase one another about, indulge in the shooting of revolvers now and then, fall in and out of portable beds and do many other things that have been done time and time again in riotous two-reelers of this sort. The confusing of the dynamite and chicken feed, resulting in the hens being blown skyward results in a few laughs and helps it along somewhat. Entirely too much of the old stuff is the great drawback. Glenn Lambert directed. It is one of the "Sunbeam" comedies.

"Speed to Spare"—Pathe

When they decided to call this "Speed to Spare," they were quite correct. If they had stopped long enough to decide upon some sort of a story, however, and spared some of the speed, they might have turned out a superior comedy. Diagnosing the affair it is difficult to find more than one or two bits that will cause more than faint ripples of laughter. A great deal of footage is devoted to Pollard's escapades in the elevator. Stuff of that sort has been used too frequently to make it really valuable. Few of the Pollard comedies have good stories and some have none at all. In some cases the comedy business gets them over, but this has little to recommend it.

"Vanishing Trails," Canyon

From the very beginning, there is an intense air of mystery in this serial. Instead of some distinct clue being furnished after it gets under way, new characters of divers sorts, about whom much information is not always offered, are introduced, and after the first three episodes, the spectator knows little more about what it is all about than he did at the start. The first section of the production is laid in the East, where an old and prominent financier is murdered during a reception in spite of numerous precautions. Franklyn Farnum, featured with Mary Anderson, happens to be present when the crime is committed and is seen to depart together with some valuable documents.

It is not long before all of the characters are moved to the west, where hero Farnum and a strange character known as the "Shadow" start to wage a fight against the villainous organization which is feared in the wooly territory. Complications result when the arch villain's daughter saves Farnum's life, has her existence prolonged through the intervention of "Shadow" and then when the latter comes to Farnum's rescue on a few occasions. There are several thrills in the offering, but entirely too much of the action consists of the hero being chased about by groups of horsemen. More stuff at close range would help. William E. Wing is responsible for the tale and Leon de La Mothe directed. Release not yet determined.

"From East to West"—Ford-Goldwyn

Carpets are dealt with in another Ford industrial which has been photographed well and shows the various steps taken in the production of the rugs nicely. Most of the work is of such a nature, however, that it is not very easy to furnish a really satisfactory explanation in one reel. Most probably, a great deal of it will be beyond the average fan, but it has a great deal that interests.

"The Price of a Good Sneeze," Fox

When Mutt and Jeff open a school for the teaching of the Terpsichorean art, all goes well until the former's wife essays to learn a few steps. And then the fun begins. Mutt who has been enjoying his role as teacher because of his close proximity to an attractive damsel, is suddenly confronted by his spouse. The ruse Jeff had planned is spoiled when he sneezes, and Mutt's beating is transmitted to the shorter member of the duo. Quite up to the mark.

"Jiggs in Society," International-Pathe

George McManus' "Bringing Up Father" cartoons are known throughout the country. Beyond doubt, an announcement to the effect that you are going to present a two reel comedy based on these comics will arouse curiosity. And those who come to your theater expecting to see McManus' creations reproduced upon the screen by human performers, doing the very things Jiggs and the irrepressible Maggie do in newspaper funny sections will not be disappointed. Those on the other hand, who will expect a genuine motion picture plot will find that they miscalculated, for the entire affair is a chain of incidents, connected well enough, but not a real story. Margaret Fitzroy delineates Ma excellently and Laura La Plante looks well as the daughter. Johnny Ray, as the principal comedian is funny, and although his performance does not possess all of the virility of the real Jiggs, he gets laughs. They have turned out a suitable comedy technically—one that lacks a solid story only.

"Petticoats and Pants," Christie

In writing the story of this special Christie two reeler which features Bobby Vernon, Frank. R. Conklin inserted some slap-stick bits to fill out a fair theme. Not very many complications make their appearance, the result being more or less evident. The comedy business included is satisfactory, however, and the production gets over in good style. Vernon is found on a farm at the beginning, and when he effects a rube disguise for a barn dance, a city show girl decides to bring him to the city for some fun. Bobby does go to the city, but not until after a pair of his friends have overheard the girls' schemes. And then the fun begins. A cabaret is the scene of the action, and Bobby after being thrown out times innumerable, manages to secure evening attire. It ends as is expected, for in his city clothes, he easily captures the young lady.

"Flat Broke," Rolin-Pathe

Less of the riotous than usual is to be found in another Snub Pollard one reeler, which has a considerable quantity of humorous material. In the scenes where Pollard and his companion endeavor to secure some currency by furnishing street music, and a monkey manages to beat them to most of the earnings, there are several laughs. After that it slows up a bit until the very finish. They have built it around a suitable plot with the result that it is better than most of the recent releases of this series.

Short Reels

"Trailed by Three," Pathe

Those who follow serials now-a-days demand plenty of action, some mystery, and an unusual feature. Other matters are made subordinate. Judged by the first episode, this will have action, although there is not always the proper amount of close-contact in the first three reels. It is towards the end that "The Mystery Pearls," the first section of the production really begins to furnish genuine thrills. There is a bit of the mysterious at the outset, but most of that is quickly cleared up, and so far there is nothing very much out of the ordinary.

A bit of the action takes the spectator to a distant tropical isle coming in the nature of a flash-back. Probably the characters will be shifted later on, which would help. Certainly, something is needed to create more suspense.

Harry Vekroff directed, whie Charles T. Dazey wrote the story. Included in the cast are Frankie Mann, Stuart Holmes, Wilfred Lytell, John Webb Dillon, John P. Wade and William Walsh. The first two named are featured.

"Uneasy Feet," Special Pictures Corp.

Distinctly novel in every sense of the word, this single reel comedy should be able to fit in on almost any program. It is a story told by a number of pairs of moving feet. Occasionally, a hand or two is visible, but otherwise, nothing but the pedal extremities of the characters mark the action. And it has been cleverly directed, the incident they want conveyed always being easy to grasp. The idea employed in producing this is hardly one that lends itself to the making of more than one creditable offering, in fact, the beginning of this registers better than what comes later, because the novelty begins to wear off. Taken as a whole, it represents good handling of an out of the ordinary scheme. That should be enough to put it over.

"Eat—A—Bite—A—Pie," Christie

More laughs than are usually to be found in a single reel comedy are included in another Christie. Bobby Vernon plays the male lead, Vera Steadman is seen opposite and Victor Rottman is his rival for her hand. The story centers about the efforts of the two youths to gain her consent to marry him. Most of the comedy results from Rottman's efforts to win the young lady in spite of the fact that Bobby's success is apparently assured. They work up to a climax that is preceded by some slap-stick stuff. Most of it produces the desired effect, and the finish is clever.

"Rarebits," National-Goldwyn

Linking the game of poker with an often-used theme, they have turned out a fair two reeler, in which the Carter De Havens are starred. It all centers about the enthusiasm of a youthful husband about cards. At the very start, his wife catches him making arrangements to attend a poker party, knows that he is fibbing when he offers a lame excuse and plans to get him to stay home more often. All of that could easily have been handled in less footage than was occupied, but they have inserted a few gags some of which are clever, to make up the additional length. The section concerning wifie's arrangements with the doctor to make her husband repentant make up a situation that is so old as to make its value negligible. Harry Edwards directed and the story is from the pen of Monte B. Rice.

"Topics of the Day," No. 47, Timely Films—Pathe

Usually, the most humorous comments to be found in "Topics of the Day" are selected from publications of smaller towns, but in this issue, incidentally one of the best turned out in a long while, many of the clever remarks are from big city papers. Some of the material is from college journals, and a few captions are occupied by the prize winning observation of a teacher on the matter of higher salaries for those who instruct the younger generation. The latter is logical, and convincing, as have been the other winning contributions on the subject, and will meet with approval as public sentiment is on the side of the teachers.

"The Chemists," Fox

Back to the days when Mutt and Jeff had their birth, goes Bud Fisher in another cartoon. After some footage that is not of any particular importance, they take the spectator to a scene where the two sleep. As usual, the shorter of the two is forced to suffer impositions upon his inferior physique, but with the aid of a strength-giving liquid announces his independence. His happiness is marred, however, when he wakes up to find it was all a dream. The dream gag has been used frequently before and does not come as very much of a surprise, but as a whole, the reel should prove desirable.

"The Strike-Breaker," Reelcraft

Billy West's eccentricities are patterned after those of Charles Chaplin. There are numerous fans, particularly among those who patronize the moderate-sized and smaller houses, who are willing to accept the West productions and find them laughable. This two-reeler should appeal to them, but as is the case with the other West pictures, it will not go where audiences are very critical. The strike gags have been used before, but would retain their laugh-producing powers if worked in properly. Between them, however, the stuff is such that the theme is frequently lost sight of. In the scene where West places a rail under the foot of an intoxicated gentleman (sweet memories) there is a laugh of proportions, and wehn he fishes for some fresh food, another is registered. Several other bits of merit are included, and although this has its faults, if you have been playing the Billy West productions with success, you will find it to your advantage to offer this one.

"A Restaurant Riot," Universal

Following a splendid start, this knock-about two-reeler fails to register in satisfactory style until almost the finish, when there are a few more grins. There is one geniuine, hearty, solid laugh, when the waiter affects an intoxicated condition, and there is an immediate rush into the establishment from which he has made his exit. It is a new touch. The kitten which appears in the principal comedian's sleeve early in the offering makes that bit cute.

"Bray Pictograph," No. 431—Goldwyn

Max Fleischer's "Out of the Inkwell" cartoon which concludes this Bray Pictograph is one of the cleverest bits of its kind seen in a long while. The animation is splendid, the idea humorous and the entire affair quite certain to provoke mirth. In addition, there is a portion devated to the mechanical appliances which regulate train switches opening, and one that deals with mat making in Fiji. The latter is entirely too short to really give very much of a clue as to the entire process through which the fern leaves employed for the purpose must go before the completed product is obtained.

"Roosevelt Dam"—Prizma-Select

What changed a desert in Arizona from a wide expanse of more or less uninhabited and vegetation lacking sand to a land of fertility and plenty is the Roosevelt Dam. This Prizma reel has some of its footage devoted to that structure, but as a matter of fact, should have been called "The Effects of the Roosevelt Dam," or by some title conveying the same idea, for most of it consists of scenes showing agriculture there at present. An unusually fine subject has been taken up in the offering which includes many appealing shots, most of which have been colored to good advantage, generally wholesome in atmosphere, and pleasing to the eye, the production merits notice.

I HAVE FOUND THEM!

The right group of moving picture Brains with the Power, Ambition and Financial Strength, combined in an organization to give me the life-time opportunity I have sought.

THE DOMINATING FIGURE

in this strongly-welded company is a Producer in whose make-up is blended the genius of Art and Showmanship; a Man of reputation and talents, with Vision and Creative Ability; a Director of the highest rating, schooled in the craft of picture-making; a Man who has been consistently responsible for successful pictures, and who thoroughly understands Commercial Value.

D. N. SCHWAB PRODUCTIONS, Inc.

have brought this man forward, and I throw my lot with him.

They have the most modern equipped studio, a progressive and able business management, skillful camera men and clever scenario writers, that are preparing the best material to be obtained for my purposes. We are already working.

Who is this big man associated with such a company that has made me the happiest artist in the world?

His name will be ready for release to the public any day now.

WATCH US SHOOT!

David Butler

Swindled

The Fight

The Third Degree

Imprisoned

"I am the master of my fate, I am the captain of my soul."

SAM GARDNER'S indomitable will enabled him to face disgrace and death with a serene belief in the essential rightness of the world.

Will Rogers in this great part, gives you a *real* thrill—the deep, satisfying thrill of watching genuine realism on the screen.

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

THE STRANGE BOARDER

BY WILL PAYNE

DIRECTED BY CLARENCE BADGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XII. NO. 11 Sunday, April 11, 1920 Price 25 cents

The Supreme

NAZIMOVA

in

THE HEART OF A CHILD

by FRANK DANBY

Her newest triumph, a picture of surpassing beauty, heart throbs and charm

Scenario by CHARLES BRYANT

Directed by RAY SMALLWOOD

METRO PICTURES CORPORATION

That equitable WANDA HAWLEY contract: Chicago "never heard of its equal!"

MORRISON HOTEL
and TERRACE GARDEN
CLARK AND MADISON STREETS

CHICAGO, ILL., April 2, 1920

Mr. J. S. Woody, Gen. Mgr.,
Realart Pictures Corporation,
469 Fifth Avenue,
New York City.

Dear Mr. Woody:

Having watched Miss Wanda Hawley's work in "Old Wives For New," "We Can't Have Everything," "For Better, For Worse" and especially as "Beauty" in "Everywoman," one could not help but comment upon her work, and I have often wondered why someone had not signed her up as a top-notcher.

When you announced that you had secured the services of Miss Hawley, I knew that you had picked a winner. I have booked Miss Wanda Hawley in her first picture, "Miss Hobbs," for a week's run in our Rose Theatre. You certainly have got to hand it to REALART and its POLICY. It is one that bespeaks confidence. Here you are releasing one of the most promising young actresses in the motion picture field, one who has proven herself a big leaguer, and you decline to book a series of her attractions. I have never heard of its equal in the history of the industry.

Another thing, I booked this attraction without a preview, which is rather unusual for us. However, REALART has made good on everything they have promised, and when one knows the integrity of the producer, the star, the story and the director, what more is there to do?

With best wishes for your continued success, I am

Yours very truly,

H. C. MOIR THEATRICAL ENTERPRISES
W. D. Green
General Manager.

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Now available-the first production only

MISS HOBBS

By Jerome K. Jerome ····· Scenario by Elmer Harris
Directed by Donald Crisp

For particulars see nearest Realart exchange or write–

REALART
PICTURES CORPORATION
469 FIFTH AVENUE ~ NEW YORK

The BRADSTREET of FILMDOM — WID'S DAILY — The RECOGNIZED AUTHORITY

Vol. XII, No. 11 Sunday, April 11, 1920 Price 25c.

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Features Reviewed

THE DEVIL'S PASS-KEY
Universal-Jewel ..... Page 2

Bert Lytell in.....ALIAS JIMMY VALENTINE
Screen Classics—Metro..... Page 3

Pauline Frederick in...THE WOMAN IN ROOM 13
Goldwyn ..... Page 5

THE CUP OF FURY
Eminent Authors—Goldwyn..... Page 7

Doris Kenyon in.....THE HARVEST MOON
Dietrich—Beck—Gibraltar—Hodkinson Page 9

Nazimova in.....THE HEART OF A CHILD
Nazimova Prod.—Metro..... Page 12

Roy Stewart in.....THE LONE HAND
Alexander—State Rights..... Page 13

Gladys Brockwell in
THE MOTHER OF HIS CHILDREN
Fox ..... Page 16

Geraldine Farrar in
THE WOMAN AND THE PUPPET
Goldwyn ..... Page 17

Short Reels ..... Page 23

News of the Week in Headlines

Monday

Ben Wilson to produce serials for Selznick.

Mae Murray leaves International to make independent productions directed by Robert Leonard.

Seznick has 200 plays to be produced by various units.

Tuesday

Texas exhibitors suing for share of Chaplin picture profits.

Oscar A. Price, president of United Artists, resigns.

Selznick, Select and Republic branch managers open convention at Astor.

Wednesday

First National discovers after extensive investigation that 25c is average evening admission price in country's larger theaters.

Hiram Abrams may succeed Oscar A. Price as president of United Artists.

Triangle again secures its exchanges and films from United Picture Theaters.

Thursday

Harry M. Crandall, Washington, succeeds Messmore Kendall as president of Associated Exhibntors, Inc.

Fred B. Warren resigns as vice-president of W. W. Hodkinson Corp.

Bryant Washburn will leave Famous Players. May go to First National.

Lewis J. Selznick signs William Collier and Louise Huff. Walturdaw Ltd. will distribute in England.

Geraldine Farrar reported signed by Associated Exhibitors, Inc.

Friday

National Picture Theaters hold meeting. Will elect directors.

Arthur James resigns as director of publicity for Fox.

Universal to revert to the star series system of booking.

Saturday

Adolph Zukor reported perfecting combine in England with Sir William Jury and Lord Beaverbrook.

Fairbanks discusses stock holdings of various members of United Artists in company.

New York exhibitors seek law to kill deposit system.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Von Stroheim Produces Another Drama Triumph

"THE DEVIL'S PASS-KEY"
Universal—Jewel

DIRECTOR.....Eric von Stroheim
AUTHORS.....Baroness de Meyer and Eric von Stroheim.
SCENARIO BY.....Eric von Stroheim
CAMERAMAN.....Ben F. Reynolds
AS A WHOLE.....Eternal triangle story with original twist made immensely strong by startling production values and wonderful Parisian atmosphere.
STORY.....Always interests because of director's touches while original twist gives real punch to conclusion; just a few turns of story not clearly registered.
DIRECTION.....Great; atmosphere of Paris wonderfully well maintained; has inspired players to splendid performances; all scenes show dramatic touch.
PHOTOGRAPHY .....Very good
LIGHTINGS.....Very nice effects
CAMERA WORK.....Very good
LEADING PLAYERS.....Sam De Grasse, Una Trevelyn and Clyde Fillmore in triangle roles very fine; Fillmore reflects von Stroheim's manner in semi-heavy role.
SUPPORT.....Excellent; headed by Maude George and Mae Bush.
EXTERIORS.....Wonderful; always suggest Paris
INTERIORS.....Carefully selected and possess splendid atmosphere.
DETAIL.....Shows director was always working for effect.
CHARACTER OF STORY.....The two men and a woman story given a real surprise denouement.
LENGTH OF PRODUCTION.....About 7,000 feet

Eric von Stroheim has proved himself a big director again. "Blind Husbands," far from being a mere flash in the pan, was just the forerunner of other big things to come, of which "The Devil's Pass-Key" is a triumphant example. He has taken a plain eternal triangle story again and made it overwhelmingly powerful by dressing it up with a wonderful production in which a distinct and fascinating Parisian atmosphere is not the least essential. True enough his story in the present instance has a most unusual twist at the end and the climax is one of the most dramatic pictorial sequences seen on the screen in some time, but it is von Stroheim's handling of the production values, his easy familiarity with continental manners and the marvelous atmosphere with which he has endowed his work that makes it the minutely interesting and forcefully compelling work it is.

The exteriors von Stroheim has secured suggest Paris to the very letter. He has employed whole street settings, peopled them with vehicles peculiar to Paris, street figures peculiar to Paris and has worked in these settings as backgrounds to the story in a very natural manner. Realism also pervades the appropriately dressed interiors.

The story has as its central characters a busy playright, his wife who lives beyond her income and an American embassy attache as the third angle. The attache, a man-about-town, through a series of peculiarly fascinating situations compromises the wife, though she is innocent. The story reaches a scandal sheet and is printed without any names. The husband seizes upon the idea for a play.

The work is accepted and produced and, in the midst of his success, the playright finds all Paris laughing at him. How he discovers the reasons for the public's derision of his work and how, partly through the efforts of the attache he finally believes in his wife's innocence, are events which form a sequence of real dramatic power. It is fairly sweeping in its effect.

Sam De Grasse as the husband and Una Trevelyn as the wife render fine performances. Clyde Fillmore, in the semi-heavy role of the attache, reflects the director's manner and gives a very strong impression. Maude George is excellent as the French modiste, the direct cause of all the trouble, while Mae Bush as the dancer contributes a decorative and true characterization.

Remember "Blind Husbands" Then Go to It With This

Box Office Analysis for the Exhibitor

If you played "Blind Husbands," your people are well aware of what Eric von Stroheim can do. So well aware in fact that they will flock to see his second picture when his name is well displayed. Don't make any mistake about this director. He's there. Besides being strong for effects he knows his drama and knows how to work up strong dramatic sequences on the screen. Give him all that he's worth.

They have handed you a good title on this picture which will also help attract. But above all bring out in your advertisements the atmosphere of Paris that pervades the picture. It is fascinating as brought out on the screen, and if you can communicate this element, this atmosphere of the Paris boulevards and fashion shops into your advertising copy, you will be giving a fine suggestion of what they will see as well as putting your goods before them in a most attractive manner.

Clever, Suspenseful, Appealing, Amusing—A Real Picture

Bert Lytell in
"ALIAS JIMMY VALENTINE"
Screen Classics—Metro

DIRECTOR .....Not credited
AUTHOR .....Paul Armstrong
SCENARIO BY .....Finis Fox
CAMERAMAN .....Sol Polito
AS A WHOLE.....Wonderfully suspensive and appealing production of well-known play.
STORY.....Builds interestingly from very outset and works up fine suspense through various sequences.
DIRECTION.....Handled all sequences with great appreciation of their values; comedy element delightful.
PHOTOGRAPHY .....Generally good
LIGHTINGS.....Mostly plain; few effects are good
CAMERA WORK .....Very good angles
STAR .....Plays skilfully and makes big appeal
SUPPORT.....Wilton Taylor fine as detective; great types throughout.
EXTERIORS .....Few but appropriate
INTERIORS.....Bank and prison stuff very fine
DETAIL.....Players build up their characterizations through innumerable comedy and human touches.
CHARACTER OF STORY.....Reformed crook's efforts to evade vengeful detective and his romance with benefactress.
LENGTH OF PRODUCTION.....About 5,800 feet

Here's a real picture. One that has something worth while in each of its scenes. It has a remarkable suspensive story, a romance that contains a big appeal, comedy that sparkles. In adapting it they have followed pretty closely to Paul Armstrong's play, allowing for omission and additions here and there, and the result is that all the sustained action, the appeal, the cleverness and the comedy of the original work have been transferred to the screen.

For the introductory sequence they flash a crackerjack fight which takes place on a Pullman between Jimmy and his drunken partner who insults Rose Lane, one of the travellers. With a final punch Jimmy sends him off the train. A few minutes later he breaths his last but has squealed on Jimmy before the end. So Jimmy goes to prison on the charge of cracking a safe.

Though guilty Jimmy stoutly maintains his innocence, and one day when the warden commands him to open the office safe to exhibit his ability before visitors, he refuses claiming that he doesn't know how. Rose is a member of the party. It is through her services that Jimmy receives his pardon and later her father, a bank president, gives him a job at which he works under the name of Lee Randall.

After three years he has become assistant cashier and received Rose's promise to marry him. And then Doyle, the detective shows up, fully intending to arrest the ex-convict for an old job he pulled in Massachusetts years before. In an exceedingly clever sequence Jimmy almost succeeds in proving to Doyle that he is after the wrong man. They have built this up wonderfully with innumerable suspensive and comedy touches. Then just as Doyle goes, Jimmy is told that Rose's little sister has been locked in the new vault being installed in the bank. So Jimmy sandpapers his fingers and goes to it, opening the vault after some very intense action of which Doyle has been a spectator. But the detective has seen the real man in Jimmy and walks away leaving him with Rose.

It is impossible to include here all the fine bits of business with which the players build up their roles. Bert Lytell is splendid in the stellar part while Wilton Taylor gives a very fine performance of Doyle. Eugene Pallette and Marc Robbins as two of Jimmy's pals register very effectively. Vola Vale is a most satisfactory opposite to the star while others are Robert Dunbar, Winter Hall, James Farley and Fred Kelsey.

Go the Limit and Watch the Crowds Grow Bigger Each Day

Box Office Analysis for the Exhibitor

You can go the limit on advertising this for you seldom have the chance to book a picture that is so downright good from start to finish. Its appeal is unlimited and you will find your audiences sitting tight and responding to it all the way through. The fact that the picture has been made before ought not to detract from the business of this one. This has been proven before with other pictures.

In your advertising besides giving Bert Lytell the real prominence he deserves concentrate a lot on the title of the play and the author, Paul Armstrong. You hear a lot about great Broadway successes these days and many of them haven't run a month in a legitimate house. "Alias Jimmy Valentine," however, was a real success. The title is known the country over. Play it up and go to it.

J. PARKER READ JR. *presents*

LOUISE GLAUM *in* SEX

By C. Gardner Sullivan — Directed by Fred Niblo

Immediately Booked By

Harry Moir's Rose	Chicago
Lubliner & Trinz Circuit	Chicago
Marks & Goodman Houses	Chicago
Gold Theatre	Chicago
Woodlawn Theatre	Chicago
And 70 more theatres in	Chicago
F. L. Newman's Newman	Kansas City
Landau's Butterfly	Milwaukee
Jacob Lourie Theatres	Boston
Goodside's Capitol	Springfield, Mass.
Goodside's Empire	Portland, Me.
The Tudor Theatre	Atlanta, Ga.
Moe Krydell's Goodwin	Newark, N. J.
Fabian's Garden	Paterson, N. J.
The Blackstone	Pittsburgh, Pa.
Garfield's Orpheum	Flint, Mich.
Southwest Exhibitors Circuit	Texas
Finkelstein & Ruben	Minneapolis
Spyros Skouras Chain	St. Louis

Full week engagements everywhere and many pictures deferred or shelved to make room for the playing of "Sex" on national release date, April 11.

And all because "Sex" is *the big picture* of the past few years.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*

Clean Love Story

Here is a big play made into a sincere and beautiful motion picture. It is frankly a directly-told story of the human heart—the heart of a girl; the heart of a father; the heart of a lover.

You remember—all exhibitors do—"*The Witching Hour.*" You remember the basic theme as embodied in the title "*As A Man Thinks.*" Here it is again as the basis of another play by the same celebrated author: that the human mind and many minds working together *can make a good woman bad.*

This is a big story of a beautiful girl tormented by those around her who "*remembered her mother.*"

"The Harvest Moon" has a meaning that is developed in the story. It is the wonderful moment of maturity. It is the moon of the lovers of all ages; the moon of romance and achievement.

Frankly, none of us can *imagine* what a wonderful story Augustus Thomas has developed or how beautifully Doris Kenyon acts it. Nor can you *imagine* how deftly and tenderly J. Searle Dawley has directed it. *You must see the picture to do so.*

Prints of "The Harvest Moon" have been shipped to all Hodkinson managers and and now await you.

"The Harvest Moon" is more than a star, a story and a director. It is a human voice, it is many real, gripping, touching human emotions caught and transferred to celluloid. It is a group of well-chosen actors forgetting that they *are* actors while they grip you as very human beings.

Pre-releases of "The Harvest Moon" can be had for April 25. This first Gibraltar production has been five months in the making. No one has hurried or shirked. Perhaps that is the reason for the strength and the beauty of the screen version of this famous play.

GIBRALTAR PICTURES IN EXCELSIS

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

ADAM PRESS NEW YORK

Splendidly Played Mystery Melodrama Holds Attention Constantly

Pauline Frederick in
"THE WOMAN IN ROOM 13"
Goldwyn

DIRECTOR .....Frank Lloyd
AUTHORS.....Samuel Shipman, Max Marcin and Percival Wilde.
SCENARIO BY.....E. Richard Schayer
CAMERAMAN .....T. D. Jennings
AS A WHOLE.....Very well handled mystery melodrama acted with unusual skill.
STORY.....Plainly "manufactured" but suspense is well built up by careful production and acting.
DIRECTION.....Has brought out full dramatic worth of all sequences.
PHOTOGRAPHY .....Very good
LIGHTINGS .....Unusually good
CAMERA WORK .....Commendable
STAR.....Has big emotional role and registers all points forcefully.
SUPPORT.....Exceptionally good cast headed by John Bowers as leading man.
EXTERIORS .....Unimportant
INTERIORS.....Many of them very handsome; all very realistic.
DETAIL .....All right
CHARACTER OF STORY.....The "woman who compromises herself to free husband from prison" story led up to through series of unusual circumstances.
LENGTH OF PRODUCTION.....About 5,000 feet

"The Woman in Room 13" is exceptionally good picture melodrama with an interesting mystery touch. While to some extent it is palpably "manufactured" specially for the occasion and utilizes one very glaring coincidental situation, it is so expertly handled in the production and so unusually well acted that it maintains a firm grip on the interest. Even the time-honored court room climax sequence wherein the heroine confesses to a compromising lie to save her husband's life, is made particularly effective through the careful production and the emotional ability of Pauline Frederick and her supporting players.

The story opens showing Laura the wife of John Bruce, district attorney. Because of his flagrant infidelity she divorces him and thus ruins his career politically. Two years later she is the wife of Paul Ramsey, a rising young engineer. Paul's employer, Turner, coveting Laura, schemes to send him west on a big job. But before Paul leaves he learns through gossip of Turner's attitude toward his wife. He summons a detective to keep him posted and the detective is none other than John Bruce.

To avenge himself on the happy couple Bruce keeps sending Paul reports that Turner is seeing much of Laura. At length he summons him east. Turner keeps an apartment in the "roaring" forties. In the flat below Bruce installs a dictaphone. Laura is due to visit Turner. For what reason is not altogether clear but the subsequent action proves so strong that this point may easily be forgotten.

As she is about to enter she is accosted by Edna Crane who has given up wealth and reputation for Turner. Edna influences her to return home. At the dictaphone Paul hears the conversation between Turner and Edna and believes the woman his wife. This scene is specially well acted and brings a real thrill. Rushing upstairs Paul enters Turner's apartment just as Edna leaves through the window. Paul shoots and kills Turner. And on the stand Laura swears she was in the room that her husband may be acquitted by the "unwritten law." The happy ending is brought about through Edna's confession to Paul that she was the woman.

It may appear in the reading that this plot strains credulity considerably and so it does in its bare essentials, but as produced and played it is very engrossing, much more so than the average melodramatic picture. Miss Frederick has a big emotional role as Laura and handles it very well indeed.

Star, Title and Authors Should Bring the Crowds

Box Office Analysis for the Exhibitor

Added to the popularity of Pauline Frederick you have a very strong melodramatic mystery story to advertise in "The Woman in Room 13." The fact that it was taken from one of last season's plays and credited partly to the authorship of Samuel Shipman and Max Marcin, two very successful Broadway playwrights are additional advantages. Mention the greatly successful play "East Is West" in connection with Shipman and "Cheating Cheaters" with Marcin.

The title is a good one for this type of picture and you can arouse further interest by centering catch lines about it such as, "If the woman in room 13 was his wife he didn't care if he went to the electric chair—if it wasn't his wife he would die whether he cared or not! What was the outcome?" You have a specially strong supporting cast and the names of its leaders will lend still further attraction to advertising copy.

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UNIVERSAL SPECIAL ATTRACTIONS

Story Out of Date and Full of Loop Holes

"THE CUP OF FURY"
Eminent Authors—Goldwyn

DIRECTOR.....T. Hayes Hunter
AUTHOR.....Rupert Hughes
SCENARIO BY.....E. Richard Schayer
CAMERAMAN .....A. Scholtz
AS A WHOLE.....Out of date story depending for suspense on German spy stuff which doesn't convince.
STORY.....Was written in a frenzy of emotional patriotism and has a flock of loopholes.
DIRECTION.....Quite ordinary and has held many scenes far too long.
PHOTOGRAPHY.....Very good
LIGHTINGS.....Some poor foreground lighting; effects good.
CAMERA WORK..... Satisfactory
LEADING PLAYERS.....Helene Chadwick and Rockliffe Fellowes give good performances.
SUPPORT .....Satisfactory
EXTERIORS.....Include good shipyard shots
INTERIORS .....Very good
DETAIL.....Quite a bit of propaganda aimed against labor movements attempted.
CHARACTER OF STORY.....Heroine runs down German spy and proves herself a patriot before hero.
LENGTH OF PRODUCTION.....About 6,000 feet

When Rupert Hughes started to write "The Cup of Fury" the whole world was at war and in a state of patriotic and emotional frenzy that has since died down. You could excuse an author a lot of things at that time as long as he waved the flag hard enough. Now, however, things are a bit different and the passing months since the close of the war have sobered many down a bit. The result is that there are a flock of foolish improbabilities and flaws to be picked in the plot of "The Cup of Fury."

But even more serious than this in considering the picture is the fact that the author depended almost wholly on the now defunct German spies for his suspense. It's the old stuff in the climax sequence. The German spy bent on blowing up the shipyard works.

Mamise is the central character. Her adopted parents prove to be pro-German and when the British secret service get after them they take poison. For some unexplained reason Mamise is permitted to come to America provided she doesn't tell about the death of the old folks and a secret service agent is sent after her.

She meets Davidge the ship builder, and goes to work as his stenographer. A German spy thinks she shares her late parents' sentiments and visits her. Finding her unresponsive he picks up with her brother-in-law, a burlesque I. W. W. member. "I'm an I. W. W. so you can count on me," he says, in effect, to the spy. Which sentiment will be news to a lot of people. At any rate spy and burlesque I. W. W. plot the destruction of the shipyards until at the "croocial" point heroine intervenes and the villains get hoist by their own petard, as usual.

The direction of this is none too good, many of the scenes being held too long. This is particularly noticeable during the latter scenes when the action should be short and snappy. Helene Chadwick and Rockliffe Fellowes are the principal players, while some of those in support are "Kewpie" Morgan, Florence Deshon, Sidney Ainsworth, Herbert Standing, Kate Lester, Clarissa Selwynne and Frank Leigh.

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Fame of Author Unlikely to Counterbalance Picture's Flaws

Box Office Analysis for the Exhibitor

"THE CUP OF FURY"
Eminent Authors—Goldwyn

All things considered it isn't very likely that "The Cup of Fury" is going to make any tremendous records. The fact that it is a war-time story and relies on the old German spy trick for suspense sort of give it a passe appearance. This might not have mattered if the director had handled the plot expertly, but the action drags long before the ending, scenes are held too long and much necessary detail is introduced.

Then, too, picture audiences don't care a great lot for propaganda aimed to allay labor unrest. No matter how true certain things may be, the fictitious character of a picture story causes such propaganda to fall flat. And in this instance they seem to have taken altogether a wrong slant on a very serious subject. You've got the name of Rupert Hughes and the well-advertised title as assets in exploiting this, but the entertainment is by no means of the best.

AGNES CHRISTINE JOHNSTON

Writing for Thos. H. Ince

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Unnecessary Details and Ordinary Direction Fail to Get This By.

Doris Kenyon in
"THE HARVEST MOON"
Dietrich-Beck—Gibraltar-Hodkinson

DIRECTOR ..... J. Searle Dawley
AUTHOR ..... Augustus Thomas
SCENARIO BY .....Not credited
CAMERA WORK ..... Burt Dawley
AS A WHOLE.....Tedious details and extreme exaggeration both in story and acting make this tiresome.
STORY.....Gives impression of quaint novelty at opening but soon drifts into conventional stuff
DIRECTION....Ordinary handling of story doesn't bear conviction, doesn't keep up to standard set at beginning.
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Not well judged
CAMERA WORK ..... Ordinary
STAR .....Overdid being cute and facial expressions were forced.
SUPPORT.....No really good types; acted with noticeable restraint.
EXTERIORS ..... Few used
INTERIORS ..... Satisfactory
DETAIL.....Several unnecessary characters that could easily have been eliminated to the good of the production.
CHARACTER OF STORY.....Coincidence unites father with daughter he had never seen.
LENGTH OF PRODUCTION.....About 6,000 feet

"The Harvest Moon" is a very attractive title, in fact, much more attractive than the picture which it represents. Also the title doesn't mean anything as far as the theme of the story is concerned. However, that is of little concern if it will help from an advertising viewpoint.

Not being familiar with Augustus Thomas' play it can't be said positively but from all appearances it would seem that the text has been followed too religiously and with entirely too much detail for the good of the production as a whole. There is so much preparation and planning prior to each more important moment that by the time they get to the point, the interest has abated. Once or twice the director has gone o extremes for effect with very poor results.

The opening scenes laid in the household of a French peasant woman promises a quaint novelty and the mystery lady who is dying in the house suggests a good mystery story. But this is merely a prologue after which they pitch right into the old-time conventional stuff.

Prof. James Fullerton had brought Dora, the child of his divorced wife, to America after the mother had died. Some years later Dora became acquainted with Willard Holcomb, a playwright, who came to her assistance after she had run away from college to satisfy her theatrical ambitions. She returned to the Fullerton home but the lure of the stage was revived when Holcomb announced that he had written a play in which he wanted her to play the leading role.

Monsieur Vavin, an author, had met Dora at school and taken an unusual interest in her and became a friend of Prof. Fullerton who asked him for his advice in connection with Dora's going on the stage. Monsieur approved and agreed to direct the rehearsal of the play. At this point he disclosed that Dora was his own daughter and that he had married her mother but forgotten to register the marriage according to French law and that Dora had been born during his absence from the country.

The picture is entirely too long and will benefit greatly by liberal cutting. There are one or two sequences that have little bearing on the main story and could be gotten along without. In the cast are Wilfred Lytell, Earl Schenck, Peter Lang, Marie Shotwell, Stuart Robson, Grace Barton, Daniel Pennell, Mrs. E. M. Holland and Ellen Oeson.

Title and Author's Name May Help You

Box Office Analysis for the Exhibitor

The story is not so bad, so the fact that the quality of production is not the best may not be any great drawback if you do not show to a critical audience. But unless the picture is cut considerably, even the easiest suited fan may walk out on this one for it certainly does get tiresome after about the fourth reel. Play up the title. It's attractive and without misrepresenting things on your part they may take it to be a pretty romance. This may get them in so if you are very conciencious you might tell what the story is really about.

You might say: "She believed one man to be her father but at the critical moment of her life her real father came to her. See Doris Kenyon in the screen version of the Augustus Thomas stage play at the blank theater." Or, from another angle: "Are you interested in 'the power of suggestion'? If so, see 'The Harvest Moon' at the blank theater."

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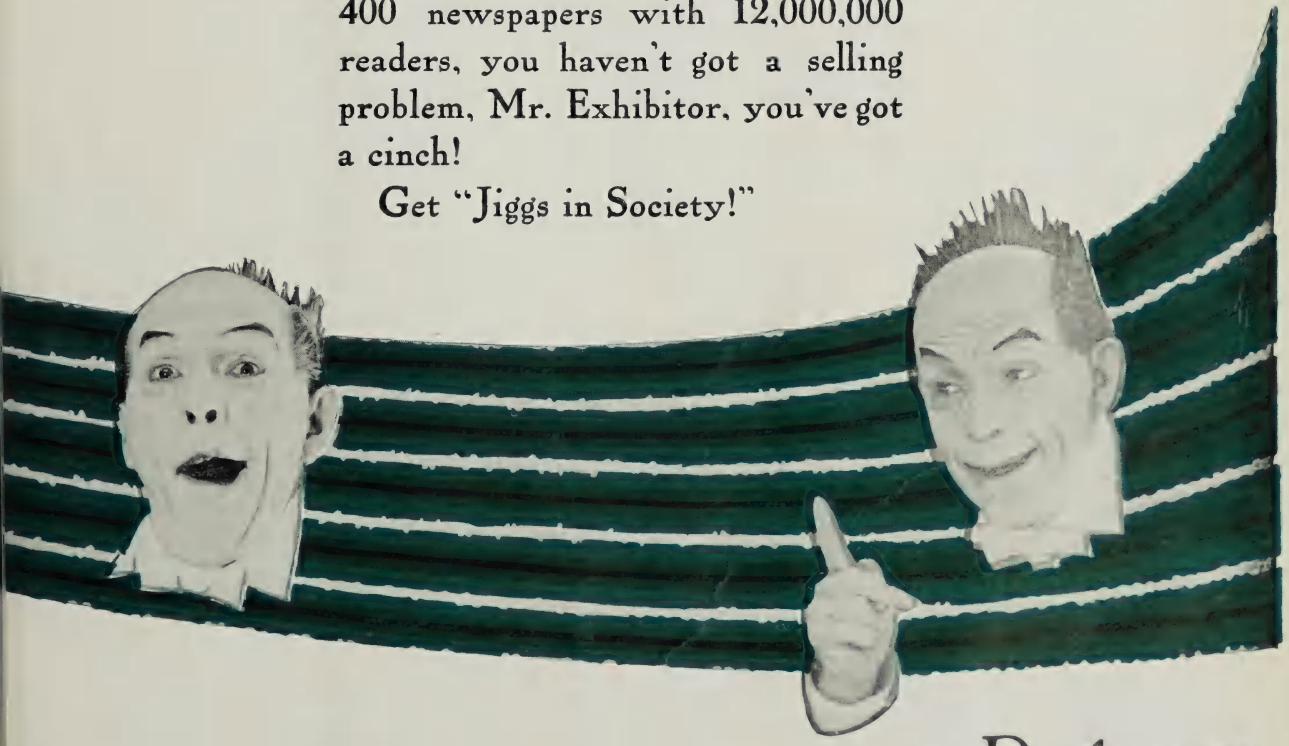

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Pathé Distributors

Nazimova in Vehicle Molded to Display Her Lighter Moods

Nazimova in
"THE HEART OF A CHILD"
Nazimova Prod.—Metro

DIRECTOR .....Ray C. Smallwood
AUTHOR .....Charles Bryant
CAMERAMAN .....Rudolph J. Bergquist
AS A WHOLE.....Elaborate vehicle designed to display star's various moods; generally interesting.
STORY.....Rather episodic but manages to maintain good degree of interest due production values and star's work.
DIRECTION.....Very elaborate and generally realistic but caters too much to star.
PHOTOGRAPHY ..... Good
LIGHTINGS.....Realistic in all scenes
CAMERA WORK.....Good angles
STAR.....Displays herself in various lighter and attractive moods but used makeup pencil too heavily.
SUPPORT.....Satisfactory with some burlesque comedy types.
EXTERIORS.....Have convincing London atmosphere.
INTERIORS.....Varying and appropriate
DETAIL.....Star furnished many unusual touches
CHARACTER OF STORY.....Chorus girl, risen from the gutter, wins love and respect of nobleman and his family.
LENGTH OF PRODUCTION.....About 5,850 feet

"The Heart of a Child" presents a rather episodic story, evidently molded especially to display Nazimova in varying lighter moods. And it is partly due this great prominence given her that the picture proves generally entertaining throughout, despite its lack of strong dramatic values. Nazimova's compelling personality, whether set in an emotional role or in lighter surroundings, always commands the spectator's attention. On the other hand the director has certainly catered altogether too much to the star in a number of sequences.

Assisting the varying characterization of the star is a very elaborate production which often attracts attention. The first sequence, staged in the London slums, is done with a grand display of poverty and sordidness, centering on an entire exterior setting. Then there are the scenes in the modiste shop, the chorus girls supper which presents all the naughty details that are more or less conventional to such scenes in an elaborate setting.

The story opens in the London slums and shows the star as Sally, bereft of her mother through her father's brutality. Later she is shown at a picnic and some pretty sure comedy in which burlesque types figure is introduced here. Coming home she is injured by Lady Dorothea's automobile and in this way she meets Lord Kidderminster who finds her a position as modiste's model. Still another mood and setting is provided when Sally goes on the stage. At the suggestion of the lord's father Lady Dorothea attempts to compromise Sally with Kidderminster to prevent his marriage to her and manouevers things so that they are left alone in a house for the night. Their love for each other is real, however, and they triumph over temptation while the next day Sally proves herself worthy of becoming Lady Kidderminster before the lord's parents.

There are many good comedy touches, some provided by burlesque characters and others by a selection of well-written subtitles. The last sequence which brings Sally and the hero's mother together is prettily played and strikes a very responsive chord.

Nazimova has Charles Bryant as her leading man while Ray Thompson, Nell Newman, Victor Potel, Eugene Klum, Claire Du Brey, Joseph Kilgour, Jane Sterling, John Steppling, William J. Irving and Myrtle Rishell complete the cast.

Should Give General Satisfaction to Star's Admirers

Box Office Analysis for the Exhibitor

Nazimova's great popularity, achieved through a number of very fine features released during the past year, will certainly bring the crowds to see "The Heart of a Child," and her work in this and the elaborate production values will afford very good entertainment. The picture is not up to the star's highest standard and they have played her up altogether too much in some of the sequences but at the same time her personality is so strong that she will quite likely register a very pleasing performance.

Tell them that it is a story of a girl from the London slums who rose in the world step by step until she became the wife of a nobleman. You might feature the big things in the picture along with the star. A line such as "She lived in the squalor of the London slums! A terrific automobile accident and then she woke up in a new world, rich and extravagant beyond her dreams," is descriptive. Mention that Charles Bryant is again the star's leading man.

Just An Old Fashioned Western Depends Too much on Riding and Shooting

Roy Stewart in
"THE LONE HAND"
Alexander—State Rights

DIRECTOR.....Cliff Smith
AUTHOR.....Alvin J. Neitz
SCENARIO BY.....Not credited
CAMERAMAN .....Not credited
AS A WHOLE.....Old-fashioned western melodrama with much riding and feats of horsemanship.
STORY.....Not much to it, more riding and shooting than story action.
DIECTION.....Satisfactory for this type of production.
PHOTOGRAPHY .....Brilliant
LIGHTINGS .....Plain
CAMERA WORK.....Very good
STAR.....Is typical picture of western figure, rides well and emotes with a six-shooter....
SUPPORT .....Satisfactory
EXTERIORS .....Western stuff
INTERIORS.....Usual bar room and dance hall; few others.
DETAIL.....No faults for production of this type
CHARACTER OF STORY.....Hero, while under shadow of suspicion, discovers real bandits and brings them to justice. .....
LENGTH OF PRODUCTION.....About 5,000 feet

There is little to distinguish this one from the usual and somewhat old-fashioned run of western five reelers in which riding and gun play are given first position over plot action. Of course the excess amount of riding is altogether necessary to fill in story gaps in this type of entertainment, and "The Lone Hand" offers no exception to this rule. There isn't much to it in the way of plot and the story very often gets lost in the dust kicked up by the cowboys and gunmen.

The picture is laid in the usual western exteriors and in the usual western interiors, which consist of the bar room and dance hall and the sheriff's office. It is brilliantly photographed and the cameraman has caught the riders in mass formation and travelling along at pretty fast paces.

Other usual embellishments of "The Lone Hand" are the villain's violent attack on the heroine, the wrestling match that follows and then the smashing of the door by the hero, the fight and the final clinch.

All in all the picture stands in a very conventional class and never rises to heights above the ordinary because of the surprising lack of real story material. In the middle of the picture the action repeats itself several times until they are ready to pull the climax sequence and conclude.

They open up with some good rodeo scenes, spliced into the acted action. At this affair Bob Benton meets Betty Hampton and they fall in love. Betty is the daughter of the sheriff of the neighboring county. Later Bob goes to visit her. On his way he sees a man shot from his wagon. He captures the terrified horses and drives them into town where, to his surprise, he is accused of the crime.

From then on Bob has the rather difficult task of proving his innocence, difficult in the main because the deputy sheriff is really the head of the villainous band and because Betty is inclined to doubt him. In the end, after narrowly escaping death by hanging, he rescues the girl from the villain's clutches and is made a deputy himself.

Among the thrills included is a leap by the hero from a window to the back of his horse, this being still another scare that stamps the picture as usual. And then there is the jump from the cliff to the top of a tree and the long swing down to the ground. This is a good one, quite out of the ordinary.

Roy Stewart fulfills all the conventional demands in the role of Bob and rides and uses his six-shooter very freely. Josie Sedgwick is the girl in the case, while Harry von Meter is the villain. Wilbur Higby is the sheriff.

Not much to Distinguish or Commend This One

Box Office Analysis for the Exhibitor

If your audiences like western stuff you may be able to get by with this, but it can't take its place with some of the best western pictures made these days. The producer who goes in for this sort of thing now realizes he has got to hand out something a bit out of the old fashioned run and so concentrates on a long string of big thrills or a good story. "The Lone Hand" has neither of these and falls far short of the standard of the day as a consequence.

What little story there is is none too well developed. Its most important turn, the discovery of Bob that the depury sheriff is the bandit leader, is not explained. You just see Bob ride out of town one day and back the next with the information all salted down. The picture may go well with the kids inasmuch as they are still keen on the riding and shooting stuff, but sophisticated audiences will probably note its shortcomings.

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130 WEST 46 TH STREET, NEW YORK CITY

Adequate Production Given to Story That Lacks Forceful Elements

Gladys Brockwell in
"THE MOTHER OF HIS CHILDREN"
Fox

DIRECTOR .....Edward Le Saint
AUTHOR .....Barbara Le Marr Deely
SCENARIO BY .....Charles J. Wilson
CAMERAMAN .....Harry Harris
AS A WHOLE.....Picture given adequate production but story lacks forceful elements of popular appeal.
STORY.....Basically deals with conventional eternal triangle situation but none of the characters get real sympathy.
DIRECTION.....Generally very good only heroine's servant shouldn't have been played up so much.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Commendable
CAMERA WORK ..... Satisfactory
STAR.....Has an unsympathetic role and her performance leaves indifferent impression.
SUPPORT.....William Scott plays hero in good style.
EXTERIORS ..... Few
INTERIORS ..... Satisfactory
DETAIL.....Lack of sympathetic detail in various characterizations noticeable.
CHARACTER OF STORY.....Love story of American artists and eastern princess in Paris.
LENGTH OF PRODUCTION.....About 5,000 feet

The basic plot of "The Mother of His Children" utilizes three certain characters that have been responsible for many a forceful eternal triangle story. These three characters are the American artist in Paris, his loving wife at home, and the more or less sensuous seductress quartered in the European city. But in the present instance the makeup of these characters is juggled so that none of them furnishes any big appeal. The artist capitulates to the charms of the other woman (in this case an Oriental princess) but it is said that he still loves his wife. And the princess is made out as neither of good nor bad intent and thus this angle is weakened. There is no character contrast, no strong conflict of well-defined emotions which seem to be necessary elements in this type of story.

The picture besides having this story fault has a big mistake in production which evinces itself in the character of the princess' servant, Haroun. This Oriental whose only expression is one of servitude is constantly in attendance on the princess, or coming to or going from her. He is a regular handy man around the house and the manner in which he looms up behind her in every scene is going to wear down to the amusing point before the picture is run.

In the story Richard Arnold's statue, "The Mother of His Children" is awarded first prize over Count Tolestoff's sensuous creation. Richard meets Princess Yve who lives in Paris and an attachment results. The jealous count tries to prove that the princess is his mistress but Richard's faith in her remains staunch.

When Richard tells her he has a wife and children in America, the princess is astonished inasmuch as she figured he was marked as her man. However the fates intervene for her. On her way to Europe with her children Mrs. Arnold dies and at the very moment the princess sees a vision of her beseeching her not to destroy Richard's ideals.

Then the count attempts to destroy Richard's statue but is killed by Haroun. Richard is arrested and accused of the murder but Haroun, seeing his mistress' distress confesses, afterwards taking poison. Richard is freed and the princess takes up her duties of second mother to his children.

Gladys Brockwell gets little from the role of the princess and even William Scott's very good performance is unsuccessful in making the role of Richard sympathetic. Nigel de Brullier is the ever-ready Haroun while Frank Leigh is the persistent villain. Golda Madden and two children, Nancy Caswell and Jean Eaton, complete the cast.

Star and Good Production May Stand Out Over Poor Story

Box Office Analysis for the Exhibitor

"The Mother of His Children" is going to have a pretty hard time giving even average satisfaction to most audiences for the peculiar makeup of the central characters prevents any one of them from making a successful sympathetic bid. On the other hand the character of Haroun which gets so much attention throughout the picture is probably going to get a few laughs from the audience besides. He is so ready to carry out the demands of the heroine and always at her command that he is a very unreal spot in the telling of the story.

If you think the popularity of Gladys Brockwell will overcome a production such as this, the basic fault of which is the story, then go to it with her name well featured. The production given the picture is good and the surface impression is very satisfactory.

Good Production May Cover Up Poor Story

Geraldine Farrar in
"THE WOMAN AND THE PUPPET"
Goldwyn

DIRECTOR .....Reginald Barker
AUTHORS.....Pierre Louys and Pierre Frondaie
SCENARIO BY.....J. G. Hawkes
CAMERAMAN .....Percy Hilburn
AS A WHOLE.....Runs wild in operatic sort of atmosphere; not well suited to average audience.
STORY.....Exceedingly slight material dressed in elaborate sets with too much of the foreign for American appeal.
DIRECTION.....Artistic and technically correct but fails to inject an interest or hold attention throughout.
PHOTOGRAPHY .....Good
LIGHTINGS.....Generally fine
CAMERA WORK.....Splendid
STAR.....Overdoes it in effort to impress the mannerisms of the cigarette girl of Seville.
SUPPORT.....Lou Tellegen impassive and condescending in role of Don Mateo; Bertram Grassby a superfluous character.
EXTERIORS.....Highly colored to represent Seville.
INTERIORS .....Quite all right
DETAIL.....One or two minor slip-ups in story sequence.
CHARACTER OF STORY.....Spanish cigarette girl refuses influential nobleman whose proposal she does not believe wholly honorable.
LENGTH OF PRODUCTION.....About 6,095 feet

Geraldine Farrar's latest Goldwyn production, both in story and production, can readily be imagined by its unusual similarity to "Carmen" which she made for Goldwyn some two or three years ago. As in the operatic adaptation, the star again plays the cigarette girl with wild abandon, fighting, scratching, flirting, defying and all the other things that go toward making the tempestuous nature of the young Spanish girl something to be "handled with care and this side up."

Director Barker has provided some lavish and highly colored settings as backgrounds for the scenes of the star's various outbursts of temper and they are many. In the opening reel during the carnival scene, the star and a gypsy dancer have a hair pulling match and general all around fight that may shock our more genteel friends up along the New England coast. Then again when the tables are turned and the spitfire no longer has the better of the situation Lou Tellegen as her suitor who has taken her rebuffs and punishment in silence, breaks forth in a rage and gives Jerry a couple of slaps in the face that bring her down a peg.

The story is an adaptation of Pierre Louys and Pierre Frondaie's stage play. These honorable Frenchmen are credited with the authorship of "Aphrodite" which gained fame for its risque atmosphere when presented at the Century last fall. Probably in view of this fact it is not surprising to find that they have the heroine of their play performing a very naughty dance in a wharf cafe in Seville in which she appears before a selected few wearing much skirt but otherwise only carries a fan.

There is such a similarity between "The Woman and the Puppet" and "Carmen" that it is hardly necessary to go into the story in detail. Concha, a young cigarette maker of Seville, attracts the attention of Don Mateo Diaz, a young Spanish nobleman, at the carnival fete. He becomes greatly infatuated with the girl who has secretly loved him since childhood. However, she repulses him and fights off his advances because her code demands that in return for her love she must have his true love so when he offers her money she flies in a rage determined to prove her theory that she cannot be bought.

Determined to crush the spirit and secure Concha for himself, for he really loves her, the nobleman searches all Spain for the girl who has disappeared. He finds her in a wharf cafe in Cadiz from which he takes her and establishes her in a beautiful home. Still uncertain of his love Concha puts him through various tests until Mateo finally rebels and after various clashes they come to an understanding and peace reigns for the first time—in this picture.

May Suit Few But Not the Majority

Box Office Analysis for the Exhibitor

The picture is entirely too long for the amount of story material contained in it and although it has been well dressed with elaborate sets and highly colored Spanish atmosphere which helps to make up for the weakness of the story. The interest is very slight and at times slumps badly but picks up again well enough to get it over. Recall the star's appearance in "Carmen" and mention the similarity of that and her present picture. If they liked the former, they will want to see this one. If, on the other hand you are catering to a more or less prudish clientele, you had better prepare them for a shock or two.

A carefully selected and appropriate musical score will help to put this one over, and of course use the name of the star in large type and you might also say that she is again supported by her husband, Lou Tellegen.

Holy Week was the Best Week

ALL records in the history of the Rivoli Theatre, New York, were broken during the showing of "Dr. Jekyll and Mr. Hyde." And this was in Holy Week, the worst week in the year. Starting with Palm Sunday and continuing through Holy Saturday, the paid admissions for *every day* exceeded every previous record for that day.

Here are the actual paid admissions:

Palm Sunday	9872
Monday	7977
Tuesday	8255
Wednesday	8365
Holy Thursday	8185(*Rain*)
Good Friday	7905(*Rain*)
Holy Saturday	9972

60,496 for the Week!

AND on Easter, with drizzling rain all day long when the picture was transferred to the Rialto, it broke all records for both theatres—with paid admissions totalling 10,513!

The best previous record week was Holiday week of 1919, which included New Year's Eve and New Year's

It's a Picture you've

FAMOUS PLAYER
ADOLPH ZUKOR Pres. JESSE L.L

CANADIAN DISTRIBUTORS. FAMOUS-L

ADOLPH ZUKOR
PRESENTS

JOHN BARRYMORE

IN

"Dr. JEKYLL and Mr. HYDE"

BY ROBERT LOUIS STEVENSON

DIRECTED BY JOHN S. ROBERTSON.
SCENARIO BY CLARA S. BERANGER.

A Paramount Artcraft Picture

Day. The paid admissions then were 57,430. The highest Sunday record heretofore was 9840. The highest week day record was 7354.

These figures demonstrate beyond a doubt that "Dr. Jeykll and Mr. Hyde" is the *most tremendous money-maker ever offered to motion picture exhibitors!*

Got to Book!

CORPORATION
CECIL B. DE MILLE *Director General.*

TRADE MARK ARTCRAFT PICTURES

LTD HEADQUARTERS TORONTO

CURRENT RELEASES

Release Date		Length Reels	Reviewed
	AMERICAN CINEMA CORP.		
	The Inner Voice (E. K. Lincoln)	6	3/28/20
	EQUITY PICTURES CORP.		
	Eyes of Youth (Clara Kimball Young)	7	11/16/19
	FAMOUS PLAYERS-LASKY CORP.		
Feb. 1	Double Speed (Wallace Reid)	5	2/8/20
Feb. 1	All of a Sudden Peggy (Marguerite-Clark)	5	———
Feb. 8	The Six Best Cellars (Bryant Washburn)	5	3/14/20
Feb. 15	Mary's Ankle (MacLean & May)	5	3/7/20
Feb. 15	On With the Dance (Super-Special)	5	2/15/20
Feb. 22	Black is White (Dorothy Dalton)	5	3/14/20
Feb. 22	The Amateur Wife (Irene Castle)	5	———
Feb. 29	Huckleberry Finn (Super-Special)	5	2/29/20
Feb. 29	Young Mrs. Winthrop (Ethel Clayton)	5	3/28/20
Feb. 29	Dangerous Hours	5	2/8/20
Mar. 7	Alarm Clock Andy (Charles Ray)	5	3/21/20
Mar. 7	His House in Order (Elsie Ferguson)	5	3/14/20
Mar. 14	Jack Straw (Robert Warwick)	5	———
Mar. 14	Mary Ellen Comes to Town (Dorothy Gish)	5	3/28/20
Mar. 21	Excuse My Dust (Wallace Reid)	5	3/28/20
Mar. 21	April Folly (Cosmopolitan)	5	3/7/20
Mar. 28	My Lady's Garter (Maurice Tourneur's)	5	3/21/20
Mar. 28	Easy to Get (Marguerite Clark)	5	———
Apr.	Treasure Island (Super-Special) Tourneur	5	———
	Thou Art the Man (Robert Warwick)	5	———
	The Cost (Violet Heming)	5	———
	The False Road (Enid Bennett-Ince)		
	Terror Island Houdini)	5	
	The Toll Gate (Super-Special, Wm. Hart)	5	
	FIRST NATIONAL		
	A Daughter of Two Worlds (Norma Talmadge)	6	1/11/20
	Two Weeks (Constance Talmadge)	5	2/1/20
	Even as Eve	5	———
	The Turning Point (Katherine MacDonald)	5	———
	The River's End (Marshall Neilan Prod.)	5	2/22/20
	Polly of the Storm Country (Mildred Harris Chaplin)	5	———
	In Search of a Sinner (Constance Talmadge)		3/14/20
	The Inferior Sex (Mildred Harris Chaplin)		———
	The Fighting Shepherdess (Anita Stewart)		4/4/20
	The Family Honor (King Vidor)		———
	Fires of Youth (D. W. Griffith's)		———
	The Woman Gives (Norma Talmadge)		
	The Idol Dancer (Griffith)	7	3/28/20
	FOX FILM CORP.		
	William Farnum Series		
	The Last of the Duanes	7	10/5/19
	Wings of the Morning	6	12/7/19
	Heart Strings	6	1/4/20
	The Adventurer	6	1/4/20
	Tom Mix Series		
	The Feud	5	———
	The Cyclone	5	2/18/20
	The Daredevil	5	3/14/20
	Victory Releases		
	The Devil's Riddle (Gladys Brockwell)	5	2/18/20
	Excel Pictures		
	The Hell Ship (Madlaine Traverse)	5	2/15/20
	Black Shadows (Peggy Hyland)		———
	Durand of the Bad Lands (Dustin Farnum)		
	The Tattlers (Madlaine Traverse)	5	3/28/20
	Other Fox Entertainments		
	A Manhattan Knight (George Walsh)	5	3/21/20
	Molly and I (Shirley Mason)	5	———
	Black Shadows (Peggy Hyland)	5	———
	Pearl White Series		
	The White Moll		———
	GOLDWYN DISTRIBUTING CORP.		
	Star Series Productions		
	Jubilo (Will Rogers)	5	12/14/19
	The Loves of Letty (Pauline Frederick)	5	2/15/20
	Toby's Bow (Tom Moore)	5	12/28/19
	Pinto (Mabel Normand)	5	2/1/20
	Water, Water Everywhere (Will Rogers)	5	2/8/20
	The Silver Horde (Rex Beach's	5	———
	The Cup of Fury (Rupert Hughes)	5	———
	The Paliser Case (Pauline Frederick)		2/22/20
	The Blooming Angel (Madge Kennedy)		2/15/20
	Duds (Tom Moore)		3/21/20
	The Little Shepherd of Kingdom Come (Jack Pickford)		2/22/20
	The Street Called Straight (Basil King)		3/14/20
	Bennison Star Series		
	High Pockets	5	———
	A Misfit Earl	5	———
	GRAPHIC FILM CORP.—STATE RIGHTS		
	A Child For Sale	6	3/28/20
	HALLMARK PICTURES CORP.		
	Famous Director Series		
	A Dangerous Affair (Herbert Rawlinson)	5	———
	A Veiled Marriage	5	3/14/20
	Carmen of the North	5	———
	Chains of Evidence (Anna Lehr—Edmund Breese)	5	3/7/20
	Love Honor and ? (Stuart Holmes—Ellen Cassidy	5	———
	The Heart of a Gypsy (Florence Billings)	5	12/7/19
	The Phantom Honeymoon (Margaret Marsh)	6	———
	High Speed	5	1/11/20
	Wit Wins	5	———
	Wits vs. Wits	5	———

Release Date		Length Reels	Reviewed
	W. W. HODKINSON CORP.		
	Distributing Through Pathe		
	Benj. B. Hampton—Great Authors Pictures, Inc.		
	The Sagebrusher	7	1/4/20
	Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner		
	The Desert of Wheat	6	———
	J. Parker Read, Jr., Productions		
	Sahara (Louise Glaum)	7	3/23/19
	The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19
	Sex (Louise Glaum)	7	3/21/20
	Deitrich-Beck, Inc.		
	The Harvest Moon (Doris Kenyon)	6	———
	Artco Productions		
	The Capitol (Leah Baird)	6	12/21/19
	Cynthia-of-the-Minute (Leah Baird)		———
	Robert Brunton Productions		
	The Joyous Liar (J. Warren Kerrigan)	5	12/14/19
	The Lord Loves the Irish (J. Warren Kerrigan)	5	———
	Live Sparks (J. Warren Kerrigan)	5	1/25/20
	$30,000 (J. Warren Kerrigan)	5	2/22/20
	The Dream Cheater (J. Warren Kerrigan)	5	3/21/20
	Joseph Levering Productions		
	His Temporary Wife (Rubye De Remer)	6	1/25/20
	Dial Film Co.		
	King Spruce (Mitchell Lewis)	7	3/21/20
	JANS PICTURES—STATE RIGHTS		
	Love Without Question (Olive Tell)	6	4/4/20
	METRO PICTURES CORP.		
	Nazimova Productions		
	The Brat	7	9/14/19
	Stronger Than Death	6	1/18/20
	The Heart of a Child	7	———
	Screen Classics, Inc. (Specials)		
	Should a Woman Tell (Alice Lake)	6	12/28/19
	The Walk-Offs (May Allison)	6	1/25/20
	The Willow Tree (Viola Dana)	6	1/11/20
	The Right of Way (Bert Lytell)	6	2/1/20
	The Best of Luck (Drury Lane Melodrama)	6	———
	Old Lady 31 (Emma Dunn)	6	4/4/20
	Shore Acres (Alice Lake)	6	3/28/20
	Eliza Comes to Stay (Viola Dana)	6	———
	Judah (May Allison)	6	———
	Alias Jimmy Valentine (Bert Lytell)	6	———
	The Hope (All Star Cast)	6	———
	Taylor Holmes Productions		
	Nothing But the Truth	6	1/11/20
	The Very Idea	6	2/22/20
	PATHE EXCHANGE, INC.		
Jan. 4	My Husband's Other Wife (Sylvia Breamer)	6	12/21/19
Jan. 11	Fighting Cressy (Blanche Sweet)	6	12/14/19
Jan. 18	The Web of Deceit (Dolores Cassinelli)	6	1/4/20
Feb. 2	Other Men's Shoes (Edgar Lewis)	5	1/18/20
Feb. 2	Respectable by Proxy (Sylvia Breamer, Robt. Gordon)	6	4/4/20
Feb. 29	Smoldering Embers (Frank Keenan)	5	2/15/20
Mar. 7	In Walked Mary (June Caprice)	5	2/29/20
Mar. 14	Tarnished Reputations (Dolores Cassinelli)	5	3/7/20
Apr. 4	Lifting Shadows (Emmy Whelen)	6	3/28/20
Apr. 11	The Blood Barrier (Sylvia Breamer, Robert Gordon)	6	———
	American Film Co., Inc.		
	Eve in Exile (Charlotte Walker)	7	12/14/19
	The Valley of Tomorrow (Wm. Russell)	5	1/18/20
	The Dangerous Talent (Margarita Fisher)		3/14/20
	The Honey Bee (Mme Sylvia)		———
	Slam Bang Jim (Wm. Russell)	5	———
	The Thirtieth Piece of Silver (Margarita Fisher)	6	———
	RADIN PICTURES—STATE RIGHTS		
	Through Eyes of Men (Frank Mayo)	5	3/28/20
	RADIOSOUL FILM, INC.		
	A Man There Was (Victor Seastrom)	5	2/29/20
	REALART PICTURES CORP.		
	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room (Lorin Baker, Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19
	The Fear Market (Alice Brady)	5	1/11/20
	Judy of Rogue's Harbor (Mary Miles Minter)	5	2/8/20
	The Stolen Kiss (Constance Binney)	5	3/14/20
	Sinners (Alice Brady)	5	3/21/20
	Nurse Marjorie (Mary Miles Minter)	5	3/28/20
	ROBERTSON-COLE		
	Specials		
	The Open Door	6	10/19/19
	The Broken Butterfly	6	10/26/19
	The Beloved Cheater	5	11/16/19
	The House of Intrigue	7	———

Release Date		Length Reels	Reviewed

SUPERIOR PICTURES

January Releases			
	Haunting Shadows (H. B. Warner)	5	1/18/20
	The Third Generation (Brentwood)	5	1/25/20
	The Beggar Prince (Sessue Hayakawa)	5	2/1/20
February Releases			
	The Luck of Geraldine Laird (Bessie Barriscale)	5	2/1/20
	Seeing It Through (Za Su Pitts)	5	2/15/20
	The Third Woman (Carlyle Blackwell)	5	3/21/20
	The Brand of Lopez (Sessue Hayakawa)	5	4/4/20
	The Bottom of the World	4	4/4/20

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

	The Woman God Sent (Zena Keefe)	5	——
	Footlights and Shadows (Olive Thomas)	5	2/15/20
	The Imp (Elsie Janis)	5	——
	Sooner or Later (Owen Moore)	5	3/21/20
	His Wife's Money (Eugene O'Brien)	5	——
	Greater Than Fame (Elaine Hammerstein)	5	1/18/20
	The Broken Melody (Eugene O'Brien)	5	12/28/19
	The Woman Game (Elaine Hammerstein)	5	3/14/20
	Youthful Folly (Olive Thomas)	5	4/4/20
	His Word of Honor (Owen Moore)	5	——
	A Fool and His Money (Eugene O'Brien)	5	——
	The Desperate Hero (Owen Moore)	5	——
	The Shadow of Rosalie Byrnes (Elaine Hammerstein)		——
	Out of the Snows (Special)	5	——

SELECT PICTURES

Distributed Through Select Exchanges

	She Loves and Lies (Norma Talmadge)	6	1/11/20
	The Last of His People (Mitchell Lewis)	5	12/21/19
	The Undercurrent (Guy Empey)	7	12/7/19

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	——
	Just a Wife (Special Cast)	5	——
	The Invisible Divorce	5	——

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	——
	Girl of the Sea (Williamson Sub. Prod.)	6	——
	The Amazing Woman (Ruth Clifford)	5	2/29/20
	The Blue Pearl (Edith Hallor)	5	——
	Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19
	Dad's Girl (Jackie Saunders)	5	——
	The Gift Supreme	5	——
	The Only Way Trail (Edythe Sterling)	5	——
	Mothers of Men	5	3/7/20
	The Great Shadow (Tyrone Power)	5	——
	The Adventuress (Julian Eltinge)	5	——
	Man's Plaything (Grace Davidson)	5	——
	Children Not Wanted (Edith Day)	5	——

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

Sept. 1	His Majesty, the American	8		9/28/19
Oct. 20	Broken Blossoms (Griffith)	6		5/18/19
Dec. 29	When the Clouds Roll By (Douglas Fairbanks)	6		1/4/20
Jan. 18	Pollyanna (Mary Pickford)	6		1/25/20
Apr. 25	Down on the Farm (Mack Sennett's)	5		——

UNITED PICTURE THEATERS

	Tiger Girl (Lillian Gish)	5	——
	The Corsican Brothers (Dustin Farnum)	6	2/28/19
	The Hick (Charles Ray)	5	——
	The Vampire (Dorothy Dalton)	5	——
	Women Men Forget (Mollie King)	5	3/14/20
	The Iron Strain (Dustin Farnum)	5	——

UNIVERSAL FILM MFG. CO.

Jewel Features			
	Paid in Advance (Dorothy Phillips)	6	11/16/19
	The Right to Happiness (Dorothy Phillips)	8	8/24/19
	Blind Husbands (Eric Stroheim)	7	10/19/19
Universal Features			
	The Pointing Finger (Mary MacLaren)	5	12/7/19
	The Day She Paid (Francelia Billington)	5	12/14/19
	The Triflers (Edith Roberts)	5	6/11/20
	The Phantom Melody (Monroe Salisbury)	5	1/25/20
	Marked Men (Harry Carey)	5	12/21/19
	Rouge and Riches (Mary MacLaren)	5	1/4/20
	The Prince of Avenue A (James Corbett)	5	1/11/20
	The Peddler of Lies (Frank Mayo, Ora Carew)	5	1/25/20
	The Forged Bride (Mary MacLaren)	5	2/1/20
	The Girl in Number 29 (Frank Mayo)	5	4/4/20
	Her Five Foot Highness (Edith Roberts)	5	4/4/20

VITAGRAPH

	When a Man Loves (Earle Williams)	5	1/18/20
	The Sins of the Mothers (Anita Stewart)	5	——
	The Midnight Bride (Gladys Leslie)	5	2/1/20
	Human Collateral (Corinne Griffith)	5	——
	The Birth of a Soul (Harry Morey)	5	2/1/20
	The Juggernaut (Anita Stewart)	5	——
	Deadline at Eleven (Corinne Griffith)	5	3/14/20
	The Flaming Clue (Harry T. Morey)	5	——
	The More Excellent Way (Anita Stewart)	5	——

Special Productions Release Date		Length Reels	Reviewed
	The Winchester Woman (Alice Joyce)	6	11/9/19
	The Climbers (Corinne Griffith)	6	11/16/19
	The Vengeance of Durand (Alice Joyce)	6	12/14/19
	Slaves of Pride (Alice Joyce)	6	1/18/20
	The Fortune Hunter (Earle Williams)	7	2/22/20
	The Sporting Duchess (Alice Joyce)	7	3/7/20
	Captain Swift (Earle Williams)	5	——

SHORT REEL RELEASES

FROHMAN AMUSEMENT CO.

January Releases			
	Gemini Ambrose (Mack Swain)	1	——
	All Wrong Ambrose (Mack Swain)	1	——
	The Heart of Texas (Texas Guinam)	2	——
	Spirit of Cabin Mine (Texas Guinan)	2	——

FROHMAN AMUSEMENT CO.

March Releases		
	Nimrod Ambrose (Mack Swain)	1
	Ambrose in Bad (Mack Swain)	1
	Boss of the Rancho (Texas Guinan)	2
	Just Bill (Texas Guinan)	2
April Releases		
	Ambrose and the Bathing Girls	Special 2

C. L. Chester

January Releases		
	No Coma in Acoma	1 ——
	The People in White	1 ——
	The Simple Life	1 ——
	Mr. Outing Gets a Pipe Dream	1 ——

FAMOUS PLAYERS-LASKY

January Releases		
	A Lady's Tailor (Sennett)	2 ——
	After the Circus (Briggs)	1 ——
	Push Car Trails in Formosa (Burton Holmes)	1 ——
February Releases		
COMEDIES		
	Ten Dollars or Ten Days (Mack Sennett)	**1**
	Hoodooed (De Havens)	**1**
BURTON HOLMES TRAVEL SERIES		
	Belgium Smiles Again	**1**
	Filming Ferocious Foremosans	**1**
	Parisian Faces and Figures	**1**
	Oriental College Boys and Co-eds	**1**
	The Yankee Watch on the Rhine	**1**
PARAMOUNT MAGAZINE		
	Famous Women in Worlds Work	**1**
	Museum Mysteries	**1**
	The Lure of Fashion	**1**
	On the Job With Grandpa	**1**
	Growth of the North American Continent	**1**
March Releases		
COMEDIES		
	Teasing the Soil (Mr. and Mrs. Carter De Haven)	**2**
	Cleaning Up (Al St. John)	**2**
BURTON HOLMES TRAVEL SERIES		
	Bustling Brussels	**1**
	Kingdom of the Yellow Rose	**1**
	Strassburg Redeemed	**1**
	The Boys' Big Club	**1**
PARAMOUNT MAGAZINE		
	Numbers 3877, 3878, 3879, 3880	**each 1**
April Releases		
Comedies		
	Gee Whiz (Mack Sennett)	2
	The Gingham Girl (Mack Sennett)	2
	Ship Ahoy (Al St. John)	2
Burton Holmes Travel Pictures		
	Martyred Cities	1
	The Franco British Rhine	1
	Up Country in Siam	1
	In Lovely Lorraine	1
Paramount Magazine		
	The Zero Hour in Art	1
	Tailoring in Metal	1
	Mental Acrobatics	1
	The Nurse of the Tenements	1

CHRISTIE COMEDIES

January Releases		
	Monkey Shines	**1**
	Ducks	**1**
	It Takes a Crook	**1**
	Oh Doctor, Doctor	**1**
	Save Me, Sadie (Special)	**2**
February Releases		
	Pants and Petticoats (Special)	**2**
	License Applied For	**1**
	Should a Husband Tell	**1**
March Releases		
	Her Bridal Night-Mare (Special)	**2**

UNIVERSAL

January Releases		
SERIALS		
	Great Radium Mystery 13 to 16	**each 2**
	Lion Man, 2 to 5	**each 2**
COMEDIES		
	Sweet Patootie (Lyons-Moran)	**1**
	Adam and Eve a la Mode	**2**
	Some Shimmiers (Lyons-Moran)	**1**
	A Baby Doll Bandit	**2**
	Naughty Lions and Wild Men	**2**
	The Sweet Dry and Dry (Lyons-Moran)	**2**
	All for the Dough Bag	**2**

Release Date	Length Reels	Reviewed
WESTERNS		
The Jay Bird (Hoot Gibson)		2
West Is Best (Hoot Gibson)		2
February Releases		
SERIALS		
Great Radium Mystery, 17 and 18 (Finish)		each 2
The Lion Man, 6, 7, 8, 9		each 2
Elmo, the Fearless, 1, 2, 3		each 2
COMEDIES		
Ain't Nature Wonderful (Lyons-Moran)		1
Over the Ocean Wave		2
Non-Skid Love (Lyons-Moran)		1
Good Little Brownie		2
Old Clothes for New (Lyons-Moran)		1
The Bull Thrower		2
New Screen Magazine, Nos. 51, 52, 53, 54		each 1
WESTERNS		
The Prospector's Vengeance		2
Kaintuck's Ward		2
A Sagebrush Gentleman		2
April Releases		
The Lion Man, 15, 16, 17, 18 (Complete)		each 2
Elmo, the Fearless, 9, 10, 11, 12		each 2
The Moon Riders, 1		2
Comedies		
Downing an Uprising (Lyons-Moran)		1
A Champion Loser		2
Stop that Wedding (Lyons-Moran)		1
Dog Gone Clever		2
Somebody Lied (Lyons-Moran)		1
A Jazzy Janitor		2
Westerns		
When the Cougar Called (Magda Lane and Frank Burns)		2
The Texas Kid (Hoot Gibson)		2
One He Man (Jack Perrin and Josephine Hill)		2
Special		
Major Allen's Animal Hunt—Story of Wolf		1
New Screen Magazine		
Issues 60, 61, 62, 63		each 1

CAPITAL

January Releases		
A Man's Creed (Neal Hart)		**2**
The Wilderness Man (Neal Hart)		**2**
My Girl Suzzanne		**2**
Bandit's Gold (Al Jennings)		**2**
An Outlaw's Alibi (Al Jennings)		**2**
February Releases		
Boss of the Flying H (Neal Hart)		**2**
The Run Aways (Neal Hart)		**2**
When Outlaws Meet (Al Jennings)		**2**
Bandit's Heart (Al Jennings)		**2**
Screen Follies, 1 and 2		**each 1**
Oh Louise (Adolph Phillip)		**2**

PATHE

January Releases		
Reviews 32 to 35		1
COMEDIES		
From Hand to Mouth (Harold Lloyd) (released late in Dec.)		2
Why Go Home (Snub Pollard)		1
Slippery Slickers (Snub Pollard)		1
The Dippy Dentist (Snub Pollard)		1
SERIALS		
Black Secret, 9 to 12 (Pearl White)		each 2
The Adventures of Ruth (Ruth Roland)		each 2
Topics of the Day, 36 to 39		each 1
February Releases		
SERIALS		
Adventures of Ruth (Ruth Roland) 6, 7, 8, 9		each 2
The Black Secret (Pearl White and Walter McGrail) 13, 14, 15, 16		each 2
Topics of the Day, 40, 41, 42, 43		each 1
COMEDIES		
All Lit Up (Snub Pollard)		1
Getting His Goat (Snub Pollard)		1
Waltz Me Around (Snub Pollard)		1
March Releases		
SERIALS		
Daredevil Jack (Jack Dempsey) 4, 5, 6, 7		each 2
Adventures of Ruth (Ruth Roland) 10, 11, 12, 13		each 2
COMEDIES		
Haunted Spooks (Harold Lloyd)		2
Find the Girl (Snub Pollard)		1
Fresh Paint (Snub Pollard)		1
(Two other Pollard Comedies)		each 1
Review Numbers 40, 41, 42, 43		each 1
Topics of the Day Numbers 44, 45, 46, 47		each 1

PATHE

April Releases		
Serials		
"Daredevil Jack" (Jack Dempsey) 8, 9, 10, 11		each 2
"Trailed by Three" (Stuart Holmes and Frankie Mann) 1, 2, 3, 4		each 2
"Adventures of Ruth." (Ruth Roland) 13 (Complete)		2
Comedies		
"Jiggs in Society" (Bringing Up Father Series)		2
Cracked Wedding Bells (Snub Pollard)		1
Speed to Spare (Snub Pollard)		1
Pathe Reviews, 45, 46, 47, 48		each 1
Topics of the Day, 49, 50, 51, 52		each 1

HALL ROOM BOY COMEDIES

January Releases		
Wrong Again		**2**
Neck and Neck		**2**
February Releases		
Passing the Buck		**2**
Can You Beat It		**2**
March Releases		
Breaking Into Society		**2**
Oh Baby		**2**

Release Date	Length Reels	Reviewed

VITAGRAPH

January Releases		
O. HENRY STORIES		
The Church With an Overshot Wheel		**2**
While the Auto Waits		**2**
BIG V COMEDIES		
Throbs and Thrills		**2**
Dames and Dentists		**2**
SERIALS		
The Invisible Hand (Antonio Moreno), 3 to 6		**each 2**
February Releases		
O. HENRY STORIES		
Telamachus Friend		**2**
The Dream		**2**
BIG V COMEDIES		
Pipe Dreams and Prizes (Harry Mann)		**2**
Knights and Knighties (Montgomery and Rock)		**2**
SERIAL		
The Invisible Hand (Antonio Moreno) 7, 8, 9, 10		**each 2**

GOLDWYN

January Releases		
Bray Pictographs, 419, 420, 421, 422		**each 1**
March Releases		
Three Issues		**each 1**
FORD EDUCATIONAL WEEKLY		
January Releases		
Eventide		**1**
Bubbles		**1**
Just Kids		**1**
Taken With a Grain of Salt		**1**
March Releases		
Broken Silence		**1**
With Every Meal		**1**
Alligator Hunt		**1**
CAPITOL COMEDIES		
The Sure Cure (Mr. and Mrs. Carter DeHaven)		**2**
Two Dollars Please		**2**
February Releases		
Excess Baggage (Mr. and Mrs. Carter De Haven)		**2**
One Dollar Down (Neal Burns)		**2**
March Releases		
Forget Me Not (Mr. and Mrs. Carter De Haven)		**2**
Matrimaniacs (Neal Burns)		**2**

FOX

January Releases		
MUTT AND JEFF ANIMATED CARTOONS		
He Ain't Done Right by Our Nell		**2**
On Strike		**1**
Shaking the Shimmy		**1**
The Rum Runners		**1**
The Price of a Good Sneeze		1
The Chewing Gum Industry		1
March Releases		
The Mint Spy		**1**
The Chemist		**1**
Putting on the Dog		
SUNSHINE COMEDIES		
Chicken a la Cabaret		**2**
Hungry Lions and Tender Hearts		**2**
Training for Husbands		2
The Great Nickel Robbery		2
February Releases		
SUNSHINE COMEDIES		
Sheriff Nell's Comeback		**2**
Her Naughty Wind		**2**
Her Private Husband		**2**
March Releases		
The Heart Snatcher		**2**
The Lightweight Lover		**2**
MUTT AND JEFF ANIMATED CARTOONS		
The Plumbers		**1**
"I'm Ringing Your Party"		**1**
Fishing		**1**
Dead-Eye Jeff		**1**
The Sour Violin		**1**
The Price of a Good Sneeze		1
The Chewing Gum Industry		1

REPUBLIC PICTURES

February Releases		
L. J. Selznick Enterprises		
Wm. J. Flynn Series (Herbert Rawlinson)		**2**
Judge Browne Series		**2**
Twelve Chaplin Reissues		**2**
KINOGRAMS		
Every Tuesday and Saturday		

FILM SPECIALS

JOLLY COMEDIES		
The Close Shave (Ben Turpin)		**2**
Hubby's Mistake (Gertrude Selby)		**2**
Pardon Me (Gertrude Selby)		**2**
Girls Will Be Girls (Leo White)		**2**

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin)		**2**
The Champion (Charles Chaplin)		**2**
Work (Charles Chaplin)		**2**
By the Sea (Charles Chaplin)		**2**

Some Short Reels

"Training For Husbands" Fox-Sunshine

Eddie Cline who brought Teddy and other of the Sennett animals into fame, is busy unearthing more like talent at the Sunshine studio. In "Training For Husbands" he enlists the services of a very intelligent canine (might be Teddy's half brother) and a small monkey and puts them through some paces that will surely brings response from all audiences. The scene in which the dog and the monk make up after their quarrel, their quick efficient work in putting out the fire and their rescue of the baby are bits that will appeal to all fans because of the surprising intelligence the animals show. The rest of "Training For Husbands" enlists the services of Slim Sommerville, Polly Moran, Dave Morris and the usual beauty host, and the business and tricks they perpetrate are up to the mark.

"Hula Hula Town" Fox

A Mutt and Jeff offering with bright spots, but its average doesn't register up to the best. The most amusing trick is the bit showing the male Hula playing a tune on the heads of a flock of youngsters as if they represented a xylophone. Great comedy and a wonderful opportunity for trick orchestral effects. Other scenes show the wiggles of the Hula dance, made wierdly fantastic by the unbounded imagination of the artist. Mutt and Jeff experience being captured and awarded as husbands to Hula maids. Their antics are not as funny as usual.

"The Gun Game," Universal

Leading up to an unusual climax, this two reeler goes along much after the fashion of most of these short westerns. The culmination, however, may meet with opposition from censor boards. The incident results from the efforts of a pair of unscrupulous operators planning to bring about the death of a prospector who has a valuable claim. Hero Bob Reeves is mistaken by them for a gun-man whom they plan to hire for the purpose. He gets wind of their schemes, and when the real murderer makes his appearance, fixes matters so that he shoots the duo of plotters who engage him. Probably they will be able to alter the titles and cut it so that the manner in which the two are led out to the slaughter will appear less cold blooded. As it is, the triple killing is decidedly unpleasant.

"A Fly in the Ointment," National—Goldwyn.

Scant material for a two reel comedy is to be found in this production which features Neal Burns and has Lucille Rubey playing the femine lead. The plot generally is disconnected, being a chain of incidents concerning the entry of a thieving youth into the home of a newly married couple and their efforts to locate him. Complications are added by the cutting of their telephone wire, and a small-pox sign placed on their door. The latter serves to keep them confined to the limits of their domicile, for a quartet of coppers guard them strictly. Until the youngster who entered their home is apprehended, and the finish is reached, there is just a succession of knock-about bits, without very much suspense maintained.

Bray Pictograph, No. 432—Goldwyn.

Only one robbery and the manner in which the criminals are detected are revealed in "Famous Robberies," the initial portion of another Bray. It has been posed by Amelia de Santis, a femine sleuth and some others, not credited. Two orangtans are seen in "A Zooland Romance". "A Jerry on the Job" cartoon which concludes is quite funny. It winds up with the much-used dream gag, but that is hardly expected and the portion registers several laughs.

"A Gum Riot"—Arrow

Fault may be found with some of the footage in this Hank Mann comedy, which in places has a bit too much of the slapstick stuff, but its timeliness, combined with some truly humerous business and a good story should be sufficient to get it over even with critical audiences. The action takes place in a gum factory. By a peculiar accident, a boot-legger attempting to avoid the keen eye of an officer of the law, holds a bottle of liquor so that its contents drop into a vat in which the gum is being prepared. It is when the gum is finished and ready to chew that the riot starts. The folks discover before long that it includes fire-water and you can imagine the rest. Of course, they have used the accidental-infiltration-of-alcohol scheme before, but prohibition has not yet been exhausted as a source of humor. As a whole, one of the best Hank Mann has done in some time.

"His Misguided Love"—Florida Film

Until almost the very finish is reached, this knock-about comedy fails to register satisfactory style. Fatty Carr, Gertrude Garretson, Bert Tracy and the others chase one another about, indulge in the shooting of revolvers now and then, fall in and out of portable beds and do many other things that have been done time and time again in riotous two reelers of this sort. The confusing of the dynamite and chicken feed, resulting in the hens being blown sky-ward results in a few laughs and helps it along somewhat. Entirely too much of the old stuff is the great draw-back. Glenn Lambert directed. It is one of the "Sunbeam" comedies.

"Speed to Spare"—Pathe

When they decided to call this "Speed to Spare" they were quite correct. If they had stopped long enough to decide upon some sort of a story however, and spared some of the speed, they might have turned out a superior comedy. Diagnosing the affair it is difficult to find more than one or two bits that will cause more than faint ripples of laughter. A great deal of footage is devoted to Pollard's escapades in the elevator. Stuff of that sort has been used too frequently to make it really valuable. Few of the Pollard comedies have good stories and some have none at all. In some cases the comedy business gets them over, but this has little to recommend it.

"Dog-Gone Clever"—Universal.

Evidently, when they started out on this two reel slap-stick comedy, they had some sort of a story in mind. In the wild conglomeration of knock-about bits, however, they strayed from the original plot and then terminated it without a really smooth finish. Brownie, the trained dog which appears in some of Universal's two reelers does several clever stunts, most of them at the start, but it is not long before he is sidetracked, while the men in the cast chase one another about and hit one another with mallots and hammers. There is the usual business of hitting the wrong person and other stuff that has been seen on innumerable occasions. On the other hand, there are several new humorous bits. The opening prison scene in which the dog appears as a convict and makes his escape will produce the wanted effect, and the telephone episode will provoke mirth. Towards the finish, the dog again is seen, but the conclusion is weak and abrupt. Chuck Reisner directed.

"Pardners"—Universal.

Another conventional short reel western theme has been selected for this two reeler which stars Ed "Hoot" Gibson. As is usual in offerings of this sort, they keep the action going at top speed throughout. A scene that is somewhat out of the ordinary is the one in which hero Gibson forces the boys and saloon keeper who is the villian of course, to patronize a "sody pop" establishment. It results in the latter trying to place the blame for a hold-up and murder on Hoot. Circumstancial evidence points to Gibson's guilt, but another ruse on the part of the plotters, to secure the girl in the case results in their ultimate downfall. Thelma Percy is the leading woman, and Leonard Clapham and Jim Corey are the heavies.

"Are Brides Happy"—Christie Comedies

Fast action rules throughout this single reel Christe comedy in which Earl Rodney plays the male lead. There is an acceptable story about which the offering has been built and although there is nothing very startling in the way of situations, it should go over in good style. Most of it centers about the experiences of a youthful couple, just married and occupying separate rooms in a hotel. Confused valises cause them to seek each other's sleeping quarters, and the house detective gets on the trail. The fact that they have been married serves to clear matters in the end.

Short Reels

"The Fatal Wallop"—Gaiety Comedies

Despite the fact that there is no real story and the entire affair remains unexplained at the finish, another Gaiety one reeler which stars George Ovey is quite certain to provoke laughs and hold its own. Nan Blair penned the vehicle and James Clemmons directed it. Most of the production consists of what was probably meant as a burlesque on some of the stuff found in serials and otherwise mystic and sensational material. Ovey despatched by his wife, seated on the beach, to provide a drink, discovers a badge which he wears—a symbol of a secret order. It results in good fortune at first, but he soon finds himself in a mysterious house where he goes through wierd experiences. Obviously it is all a vision, but they fail to explain the manner in which he starts and finishes dreaming. The hokum is of the quality that gives cause for laughter, however, and this will hold its own.

"Hula Hula Town"—Fox.

Cannibals have Mutt and Jeff in their power in this animated cartoon. The king decides that the two white men shall marry his daughters and the duo are nominated for the honors. While Jeff unwillingly consents, Mutt prefers being boiled to becoming the spouse of one of the dusky maids. Finally, Jeff breaks from the clutches of the enthusiastic damsel he has been forced to wed, rocks the entire black-faced band into oblivion and rescues his partner. Most of the stuff included in this reel is thoroughly foolish, but at the same time, it will make them laugh much more easily than some of the other recent releases of this series, over which it is a vast improvement.

"The Stimulating Mrs. Barton"—Pathe.

Psychologically, this two reeler is quite true to life. Mrs. Sidney Drew has taken another of Julian Street's "After Thirty" stories, and with a cast that includes John Cumberland, Harold Forshay, Elinor Curtis and Margot Leighton, has made it into a highly satisfactory two reeler. It is an intensely human offering, cleverly titled and produced in good style. It has many situations of merit, and with its other good qualities, should please. There is a satirical atmosphere maintained, one that is typical of the old Sidney Drew comedies. You can interest many in it by the use of judicious catch-lines. Play it up especially to the married people if you run it.

Pathe Review—No. 40.

Moving at top speed throughout, including several subjects, each of which is taken up sufficiently in detail, and yet not for too long a time, this Pathe Review holds interest at all times. It starts with some colored scenes of Switzerland and follows with an industrial portion which shows tests applied to copper. After that comes another multi-tinted portion showing the securing of birds to be used in hat decoration. The titles in that part do not approve that use for birds. George Bothner, world-famous lightweight wrestler and a partner demonstrate some wrestling holds and defenses against them in the slow-motion part, produced by Novagraph, and Desiree Lubovska presents the Grecian Dance of Vanity at the close.

"Cut the Cards"—Pathe

One good situation will frequently put a single reel comedy over and in this one, it is the poker game incident that draws almost all of the laughs. Until that portion is reached, the footage consists almost entirely of chase stuff, some of which is funny, but most of which lacks humor. The scene in which several characters, including colored, Italian and Jewish gentlemen as well as Snub Pollard and one of the company that almost invariably is seen with him, gamble consists of hokum of the sort that is sure to prove popular. Most of the punch in this, in fact practically all of the kick is to be found towards the finish. That will enable it to score.

"The Dinner Hour"—Pathe.

Snub Pollard is seen as a waiter in a one reeler in which the action takes place in a cabaret. At the start, this promises to be quite a fun-maker, the scene in which the leading woman flits first from one man and then to the other being up to the mark. Soon after that however, it evolves into a spectacle of crockery-breaking and wild riot in which plate after plate is shattered, some semi-liquids are thrown about, and the different characters shower blows upon one another. In the end, the maid who skips from man to man, hurries from Snub and departs with another, leaving the mustached comedian to the pleasure of pummeling himself. Play this if your audience takes a delight in slap-stick stuff of the sort included and you happen to need a film of this length; but if it prefers material that is not so riotous, be careful.

"Screen Snap Shots," No. 1. Jack Cohn—State Rights.

Not so very long ago several reels made up of scenes in which various screen celebrities were shown more or less at ease were released. Now Jack Cohn is selling on the state right market a series of pictures which deal intimately with those who have acquired fame. Beyond doubt these production will appeal to the fans who are always curious as to the "inside dope" on the industry. Starting with a scene in which the children of Mr. and Mrs. Carter De Haven, George Beban and Lottie Pickford appear, this drifts into a dance by Alla Nazimova, and then shows the destruction of D. W. Griffith's giant setting used in the production of "Intolerance." The enormous walls and symbols are seen crumbling under the efforts of laborers engaged to raze the structure. Edwin Carewe directs a clutch between Allen Sears and Rosemary Theby. Not to be outdone by them, Sessue Hayakawa and Dagmar Goldowsky also kiss, but Sessue places the imprint on her hand. To close, Charles Ray secures an osculation, employing some of his bashful business. Framed to suit the average fan audience, this should interest almost anyone.

"Trailed by Three"—Pathe.

Several thrills have been injected into the second episode of this serial, "Trapped in Chinatown." As the title suggests, the various characters are placed in that section of the city inhabited by the Mongolians, with the usual intricate dives, hidden springs and trap doors making their appearance. Although there is more scrap stuff and action than in the preceding episode, no really unusual feature makes it appearance. It consists mainly of typical Chinatown stuff. The section in which the hero is being threatened with death by the inrushing water makes up a situation that is hardly new, but the part wherein one of the heavies lowers a tarantula, the little animal with the big kick in its tail, towards the eyes of the leading man, excites.

"Distilled Love"—Reelcraft

In addition to numerous touches in which common farmyard animals appear—bits of the sort that always appeal—there are several humorous bits in this two reeler that place it in the successful class of knock-about comedies. It is just a trifle disconected, and may need cutting in places, but as a whole is quite certain to register. Alice Howell, who is starred, holds her end up in reasonably good style, although most of the comedy does not depend on the performers. The shots in which the donkey, sucking pigs, dog, cat and goose appear, interest, although they are not essential to the story. After that, the traveling liquor-establishment provokes mirth. They devote some of the footage to a burlesque on some of the old-time melodrama.

Selznick News—Select

The first issue of the new Selznick news reel contains several interesting features, notably a slow motion picture of the busiest spot in Philadelphia, and the throng moving at snail pace, and in contradistinction a shot of Fifth Avenue, New York, with the camera speeded down, thus showing the New Yorkers hurrying along at a whirlwind pace, and the autos going like mad. The titles were especially good, and the news reel contents up to the standard of other news reels. Especially artistic title cards proved interesting.

WHEN DOES MISSOURI BELIEVE?

When it sees it.

When Does IT See "IT"?

Not when it is shown in the flowery language of the press agent, nor in the wiles or smiles of the publicity man.

The film man who is always hard-headed when it comes to cash, believes only *facts*, FACTS, *FACTS*, and nothing but FACTS.

Now, gentlemen of the film trade, please go over the following *facts* carefully, cautiously, with all the skepticism and cynicism, if you please, of a real film man, but *thoroughly* and to the *end*.

We have a picture. It is called "*A MAN THERE WAS.*"

It's author is *HENRIK IBSEN*.

Our star is the great American artist, *VICTOR SEASTROM*.

This picture of ours was shown before representatives of the trade press of America, and to some representatives of the European press, and *here is their verdict*:

L. R. Harrison in the MOVING PICTURE WORLD

The performance of Victor Seastrom as an actor deserves abundant praise, but his handling of the subject matter as director awakens enthusiasm. . . . There is enough of it to show vivid flashes of potential genius. His handling of the spirited and realistic scenes of storm at sea is almost a revelation. "A Man There Was" is a picture of high intensity and tender pathos, a drama of the soul.

John Morrell in the NEW YORK REVIEW

In looking at "A Man There Was" we cannot think of an American director who could have brought out its psychology or its realistic scope any better—perhaps not so well.

The picture keeps the spectator completely fascinated. In point of picturesqueness, story quality, interpretation and direction, it is an exceptional offering.

The star is Victor Seastrom, who is also the director. Fine as his performance is, his direction is better. The angles he has caught on the wreck are almost like animated conceptions of marine paintings.

As an actor he resembles William Farnum in countenance, but his performance is more finished. It is said that Mr. Seastrom is an American who is recognized in Europe as one of the foremost artists of the cinema. He should come to his native land and teach some of his rivals how to GET INTO CHARACTER.

Lawrence Reid in the MOTION PICTURE NEWS

In this picturization of "A Man There Was" there is revealed one of the treats of the season. As intelligent and carefully wrought as is the performance of Victor Seastrom, his direction is even better. His marine views resemble animated masterpieces. His entire work is highly realistic. Presenting, as he does, a powerful theme logically worked out and directed with infinite care and splendidly acted, "A Man There Was" may be called a real achievement.

Helen Rockwell in the EXHIBITOR'S TRADE REVIEW

"A Man There Was" is presented with such simplicity and realism that its effect is twice as forceful as if moulded of the conventional melodramatic metal. The picture has been beautifully produced with exquisite views of the ocean in its various moods. The camerawork is excellent and the picture worth viewing if only for the marvelous glimpses of the sea, which are shown.

WID'S

Direction has handled the sea scenes wonderfully well and registered the drama effectively. Photography generally very fine. The star renders a powerful characterization.

Th drama unfolded is one of strict elementals. All the sequences are handled very dramatically. Viken's attempt to save his boat is pictured with a real thrill. Again, when Viken puts out to the rescue of the yacht which proves to be owned by his enemy the drama is swift and strong. Certainly no sequence of sea scenes produced in this country has ever equaled in sheer natural force the sequence that leads to the climax of "A Man There Was." The star, Victor Seastrom, is a splendid character acter and plays the role of Viken with feeling. His physique is admirable and his ability at makeup quite superior.

NEW YORK DRAMATIC MIRROR

Victor Seastrom, an American artist hardly known in the United States, acclaimed in Europe as the "Prince of the Screen," appears in Henrik Ibsen's masterpiece, "A MAN THERE WAS." The story, symbolizing the life of a red blooded man in the clash of real human passions, is exceeding dramatic in every respect.

W. Stephen Bush in THE BILLBOARD

This is a picture of rare merit, approaching our best in the technique of its photography, and equally our best in direction. In the subtlety of its art and its wonderfully calculated appeal to our pity, it comes close to surpassing our best average.

Victor Seastrom in the leading role dominates the situation. Without putting too great a strain on the press agent's popular group of adjectives, one cannot do justice to his great art, to his extraordinary powers of portrayal, to the subtlety of his characterization.

AND THIS FROM LONDON ABOUT OUR PICTURE:

THE CINEMATOGRAPH

With magnificent photography, intense acting, and a story which grips the spectator, "A MAN THERE WAS" is one of the most attractive productions we have seen for a long while. Seldom has such a breezy, natural, human story been seen on the screen. It is a sea story that appears to convey the spray of the ocean in every scene, and being a clean, wholesome, well-told and intelligent narrative, it cannot fail to prove of inestimable value to the exhibitor.

THE BIOSCOPE

People who have grown weary of "the eternal triangle" of fickle wives and telephone intrigues, will welcome this grim epic of the sea where liliputian emotions are substituted for by grand tragedy where the fundamental passions by which all humanity is swayed sound in a deep, deep vibration. Ibsen is the author of "A MAN THERE WAS" and it ranks with the works when the great master became poet and not cynic. The photography is excellent.

THE CINEMA

Whether Ibsen be the greatest of all times, or merely a sporadic flower of genius, any work to which his name is attached will always be sure of a full measure of respectful attention. There is that elusive something about it all which will not be denied. The play is most admirably acted: the action becomes tenser and tenser as the play proceeds and some of the scenes on the sea are uncannily realistic. The photography is exceptionally good.

How many pictures have been offered to the trade with such a send-off by men, whom you, gentlemen, have conceded to be the leaders and authorities in your trade, and by whose judgment, you, as well as the public, have learned so often to abide?

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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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Features Reviewed

Viola Dana in.....DANGEROUS TO MEN
Screen Classics-Metro ..... Page 3

Tom Mix in.....DESERT LOVE
Fox ..... Page 5

Violet Heming in.....THE COST
Paramount-Artcraft ..... Page 8

Harry Morey in.....THE FLAMING CLUE
Vitagraph ..... Page 9

Maurice Tourneur's .....TREASURE ISLAND
Paramount-Artcraft ..... Page 12

Tsuru Aoki in.....LOCKED LIPS
Universal ..... Page 16

RIO GRANDE
Edwin Carewe Prod.-Pathe..... Page 17

Norma Talmadge in.....THE WOMAN GIVES
First National..... Page 20

William Russell in.....SLAM BANG JIM
American-Pathe ..... Page 21

Vivian Rich in.....WOULD YOU FORGIVE
Fox ..... Page 23

Short Reels ..... Page 27

News of the Week in Headlines

Monday

D. W. Griffith secures exclusive patent rights to "blue effect" used in "Broken Blossoms."

Tuesday

Willard C. Patterson of Atlanta promises a show down with producer-exhibitors who he says are trying to drive independent exhibitors out of business.

Universal signs French and German authors to write original stories.

Hayakawa Feature Film Co. formed.

Wednesday

Theater Owners Chamber of Commerce back of New York State Exhibitors' League in fight for removal of deposits.

Works of Max Reinhardt to be filmed in California.

Thursday

Famous Players annual report shows big increase over 1918. Total business over $27,000,000.

Goldwyn to produce 52 next year.

Nazimova renews contract with Metro.

Scandinavian representative of David Howells sees growth of German films.

Friday

Associated Motion Picture Advertisers perfect scheme for closer co-operation between film companies and newspapers.

Isaac Wolper out of Mayflower. To produce independently.

Theater Owners' Chamber of Commerce objects to use of Loew's name on Metro productions.

Murray W. Garsson forms new company known as Fine Arts Pictures, Inc., to produce features.

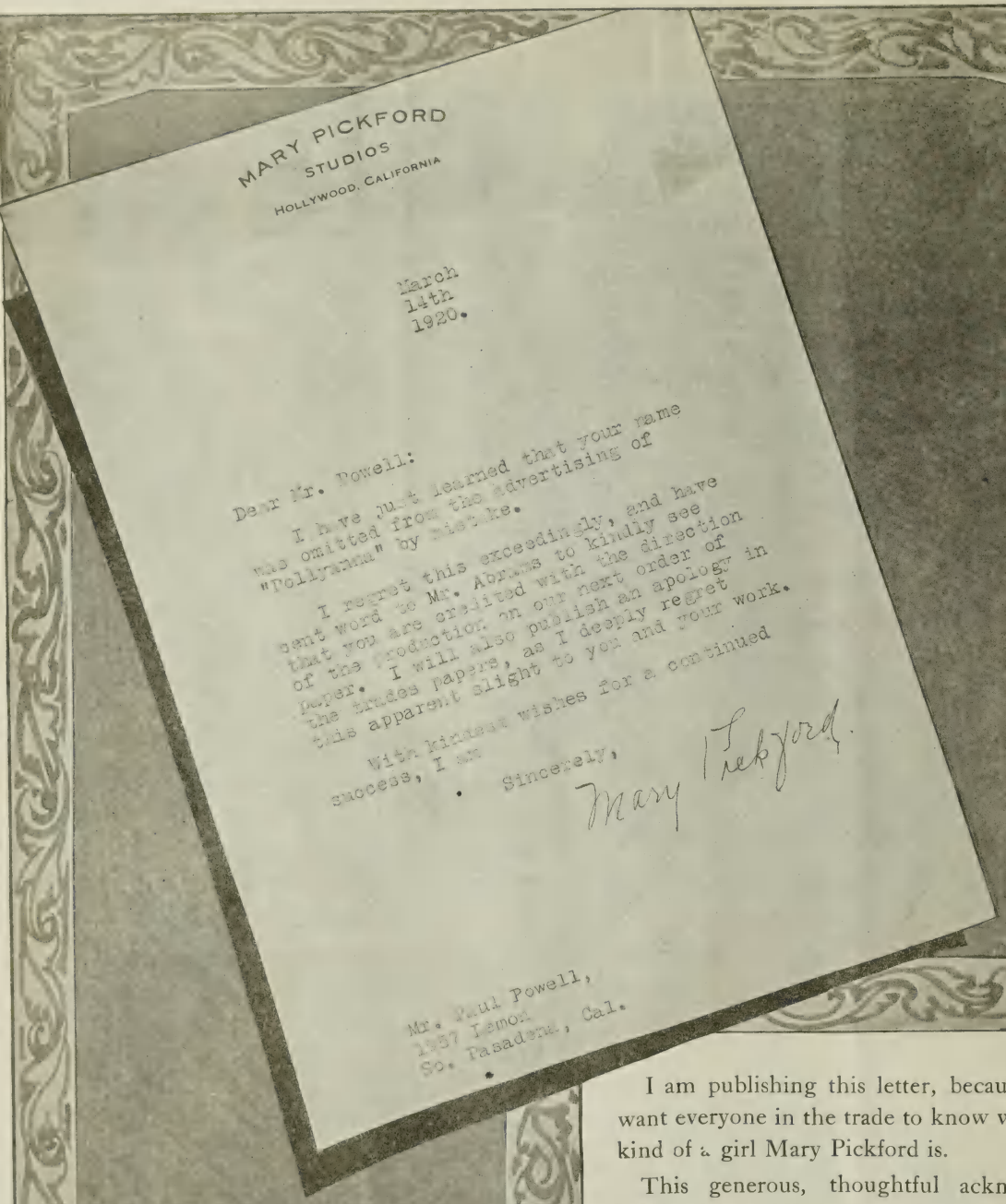
Saturday

Motion Picture Exhibitors of America to meet in Chicago in June.

German Reichstag plans to stimulate home production and bar out all but their own films.

Reelcraft rounds out distributing system. Has 30 exchanges.

"Pardoning the bad is injuring the good"—Benjamin Franklin.



MARY PICKFORD
STUDIOS
HOLLYWOOD, CALIFORNIA

March
14th
1920.

Dear Mr. Powell:

I have just learned that your name was omitted from the advertising of "Pollyanna" by mistake.

I regret this exceedingly, and have sent word to Mr. Abrams to kindly see that you are credited with the direction of the production in our next order of paper. I will also publish an apology in the trades papers, as I deeply regret this apparent slight to you and your work.

With kindest wishes for a continued success, I am

Sincerely,

Mary Pickford

Mr. Paul Powell,
1937 Lemon
So. Pasadena, Cal.

I am publishing this letter, because I want everyone in the trade to know what kind of a girl Mary Pickford is.

This generous, thoughtful acknowledgement came from her without solicitation. It answers the question of who directed "Pollyanna".

PAUL POWELL
Now directing for
Famous Players--Lasky

Star's Kid Stuff May Get This Over

Viola Dana in
"DANGEROUS TO MEN"
Screen Classics-Metro

DIRECTOR..... Not credited
AUTHOR.....H. V. Esmond
SCENARIO BY.....A. P. Younger
CAMERAMAN .....John Arnold
AS A WHOLE.....Will prove boresome unless accepted as very light comedy.
STORY.....Adapted from H. V. Esmond's "Eliza Comes to Stay"; not original but has some truly good comedy bits that register.
DIRECTION.....Has permitted several obvious bits in beginning of picture that are dead give-aways of what's to follow.
PHOTOGRAPHY ..... Good
LIGHTINGS .....Not always sharp
CAMERA WORK .....Average
STAR.....Interpretation of mannerisms of a mischievous little girl get many laughs; make-up bad at times.
SUPPORT.....Milton Sills, James Barrows and Helen Raymond do good work.
EXTERIORS.....Those of football game good
INTERIORS.....Masque ball scene quite a revelry
DETAIL.....Poorly written titles and a few minor flaws.
CHARACTER OF STORY.....Young girl plans joke on guardian she has never seen with complications following.
LENGTH OF PRODUCTION.....About 5,700 feet

First of all you had better prepare yourself to take this good naturedly, get all the fun you can out of it and above all don't take it seriously, and the less serious you feel when you see it the better for all hands. Because "Dangerous to Men" is not new to the screen, and although it has been well produced, without the performance of the star, who works hard throughout the entire run, it would fall flat indeed.

Milton Sills as the unsuspecting guardian is not shown wearing spectacles, which makes it all the more remarkable that he should be so easily beguiled by his mischievous young ward. At the outset Viola is shown as quite a grown up young lady. In fact, too grown for the surprise that they hand you when the star arrives at her guardian's home a la Sis Hopkins.

The story is just one of those obvious things that you just can't help knowing how it's going to turn out once "he" and "she" meet. Just one look at them and you can see the clutch followed by "The End." Nevertheless, Miss Dana, once she gets the freak make-up off, plays the cute little kid with real enthusiasm and her "cuttin' up" stunts will start them laughing, even though they have begun to think the story sort of foolish.

A sort of prologue which isn't altogether necessary, starts things off by having Viola left without a father and placed under the guardianship of her father's friend, Milton Sills. The shock of her father's death and a letter from Sills requesting that she come to his home, is followed by a fear that her new father may be a cranky old fellow. The thought suggests a way out.

The letter indicates that Sills believes her to be a child of twelve. So a child of twelve it is who arrives at the Sills home with intent to tease, torment and tantalize until the supposed old guardian can stand it no longer and will send the "child" away. The surprise is on Viola when she sees Sills. But she's a good sport and keeps up the disguise for practically the remainder of the picture.

However, in an effort to save both Sills and his wealthy uncle from a scheming actress, Viola's real age is discovered and of course Milton falls in love with her. Prior to the discovery of Viola's age, the effort to register comedy is so severe that for a time the action borders on the burlesque, with the star, the actress and Unkie generally "roughing" it.

Title Will Probably Attract In Addition To Star's Name

Box Office Analysis for the Exhibitor

Inasmuch as the star does very good work and her name will count for getting a good many in, you will probably not have any difficulty with "Dangerous to Men." It would be wise, however, to insist that your folks accept it as light comedy and not consider the fact that the story is obvious and at times they stretch it a point too far to get effect.

You can say that the star has quite a different part compared with that of her last picture, "The Willow Tree" in which she was a demure little maid of the Orient. This time she's first a grown-up young lady at school, then a child of twelve, from which she jumps into the role of a vamp. Plenty of variety and they may like it. You might try the following lines: "She planned a joke on the guardian she had never seen. But it was a boomerang. See how the joke turned out in 'Dangerous to Men,' Viola Dana's latest Metro production at the blank theater."

Well Boys,—They Say We Have A Winner

In—"NEGLECTED WIVES"

So Of Course You Want

To Buy This BIG BOX OFFICE

Attraction For Your Territory

Read The Criticisms

In the Trade Papers—Then

Act At Once

NEGLECTED WIVES
Featuring
ANNE LUTHER
With An All Star Cast
Including
CLAIRE WHITNEY and
CHARLES GERARD

WISTARIA PRODUCTIONS, Inc.

NEW YORK THEATRE BLDG. NEW YORK

Thrilling Stunts Put Weak Western Story Over

Tom Mix in
"DESERT LOVE"
Fox

DIRECTOR ..... Jacques Jaccard
AUTHOR ..... Jacques Jaccard
SCENARIO BY ..... Jacques Jaccard
CAMERAMAN ..... Frank Good
AS A WHOLE ..... Gun-shooting melodrama with rather slack story but building to thrilling stunt climax.
STORY ..... Material is there but it isn't very well developed and plot has one very illogical twist.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good night effects in opening scenes.
CAMERA WORK ..... Commendable with thrills cleverly shot.
STAR ..... Good as usual in role that demands horsemanship and stunts.
SUPPORT ..... Satisfactory
EXTERIORS ..... Appropriate western stuff
INTERIORS ..... Again the bar room and sheriff's office are main settings.
DETAIL ..... Star wears two different pairs of gloves in one sequence.
CHARACTER OF STORY ..... Sheriff hunts down men who killed his father, last one being the villain who has carried off heroine.
LENGTH OF PRODUCTION ..... About 5,000 feet

"Desert Love" provides Tox Mix with another gun-shooting melodramatic vehicle that terminates in a thrilling stunt climax. The picture manages to maintain interest throughout despite a lack of skilful story development which evinces itself in a number of places. It opens with a whrlwind fight between the sheriff of a western town and his adherents against a group of murderous bandits. Tom appears as the sheriff and dies fighting, but before he passes out he leaves a list of the bandits who were responsible for his death.

The main story action starts when the sheriff's son, grown to manhood, goes gunning for the twenty-odd villains after he has been made sheriff. There isn't much made of this part of the story, though it offers many dramatic if conventional opportunities. They narrow the action down to the son of the bandit leader, who has betrayed the love of the younger daughter of Tom's foster-father, a ranchman, and the fighting sheriff.

The plot takes a very illogical twist when the father overhears the conversation between his daughters concerning the betrayal. Father picks out the older girl, the one Tom is engaged to, as the guilty party, when all the preceding action indicated very plainly that it was the younger sister. He goes in town to tell Tom and Tom sends him back to the ranch with the guilty man and a priest. A hasty marriage is consummated between the villain and Tom's girl, she keeping quiet because of her sister.

Then Tom learns the truth and a wild chase ensues to where the villain has taken his unwilling bride. This place proves to be a bandit's hangout and the final sequence introduces a lot of thrilling stunts before Tom succeeds in rescuing the girl. Of these his swing across a canyon on his rope, his fall from the window of an old mining shaft, and his climb up the side stand out as the most sensational.

Tom Mix rides with his usual skill and goes through his stunts with apparent ease. Francelia Billington, Eva Novak, Lester Cuneo, Charles K. French and Jack Curtis handle the other princopal roles adequately.

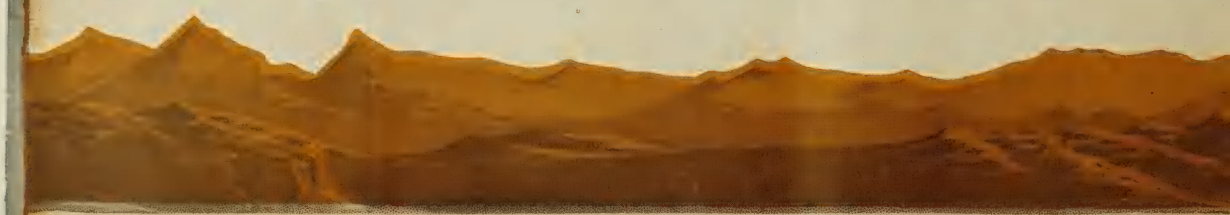
Will Register Well with Lovers of Western Melodrama

Box Office Analysis for the Exhibitor

Despite certain faults in the story and Jaccard's evident failure to take advantage as scenarist of the material he provided himself as author, "Desert Love" has enough action and stunts in it to get it safely over with the Mix fans and, in fact, all those who delight in western melodramas. The weak places in the middle are quite put to route by the thrilling character of the finish and it is likely that everyone will leave the theater feeling well satisfied.

Give Mix all that it due such a daredevil star and concentrate on the stunt stuff in your advertising and exploitation. Relate the thrills mentioned above and let them know that there is hard riding and shooting galore in the five reels. The story offers you a good advertising angle that can be summed up in this catch line, "He had taken an oath to 'get' every man responsible for his father's death, and the last man, he discovered, was loved by the girl he loved! What was the outcome?"

The Augustus Thomas Sensational



Edwin Carewe Productions Inc. *presents*

Rio Grande

Personally directed by Edwin Carewe

Half Mexican, half American, at first the Mexican blood prevailed and she hated the Gringos.

Then the American blood asserted itself and she came to love, not all, but one—Gringo.

But what a struggle with self; what struggles with her friends and neighbors, all Mexicans; what changing first to one side and then the other!

And then finally the stirring raid upon the American settlement, in which she at last found herself!

A picture that will go big everywhere. Why shouldn't it? It has everything.

Pathé Distributors

Stage Success Brought to the Screen

Pathé
Distributors

Not up to the Paramount-Artcraft Standard

Violet Heming in
"THE COST"
Paramount-Artcraft

DIRECTOR..... Harley Knoles
AUTHOR.....David Graham Phillips
SCENARIO BY.....Clara S. Beranger
CAMERAMAN..... Philip Hatkin
AS A WHOLE.....Impossible situations conveniently arranged and played by characters that fail to gain the sympathy expected by the author.
STORY.....Episodic in nature; airs the domestic troubles of the "marry in haste and repent at leisure" type.
DIRECTION.....Might have employed more discretion in handling of convenient bits in story.
PHOTGRAPHY ..... Average
LIGHTINGS ..... Good
CAMERA WORK .....Average
STAR.....Sincere but failed to impress in emotional parts.
SUPPORT.....Ralph Kellard didn't appear half as bad as the titles made him; others satisfy.
EXTERIORS .....Suit requirements
INTERIORS.....Some large sets
DETAIL.....A few sequences would stand explaining; titles too wordy.
CHARACTER OF STORY.....Tolerant wife who suffers much and forgives all for man she loves.
LENGTH OF PRODUCTION.....5,447 feet

This is another case of the production being adequate but the story just an excuse for a picture. The director has provided some splendid sets and has maintained the usual production standards fairly well. The players, however, have not been well handled. For the most part they play along in a monotonous vein, seldom varying the force of their action and giving the impression that they lack the interest in their parts necessary to put them over.

Miss Heming is sincere in her portrayal of the wife who is faithful to the last, but her emotional moments never compel nor create the feeling of sympathy that the author intended for his heroine. Ralph Kellard as the faithless husband, depends mainly on facial expression to register his feelings, and in doing so assumes a splendid disguise, but otherwise doesn't get over his intention.

As the whole, "The Cost" is below the general standard of Paramount-Artcraft output and the only thing that will get it by is Miss Heming's popularity and a fairly attractive title. There are several convenient bits which might have appeared less "planted" if handled a little more judiciously. For instance, the wife while attending a musicale looks through a window and sees her husband making love to another woman on the opposite side of the court. This bit is worked so automatically that it can't be accepted as mere coincidence.

Pauline Gardner marries Jack Dumont against her parent's wishes and despite the fact that she knows his weakness for high life. They establish a home in New York, but Pauline soon becomes a "neglected wife" and finally leaves her husband after seeing him in company with another woman. Later they take up life together again, but Pauline leaves him a second time when she discovers that the pearls she thought were intended for her were really a birthday gift for Leonora Fanshaw, a married woman and friend of Pauline's.

Leonoras husband, also a friend of Jack's, after discovering the intimacy between Jack and his wife, plans the latter's ruin in Wall St. The shock is too great for Dumont, who becomes critically ill. Once more the faithful wife returns to faithless husband, whom she helps to regain his losses. But the strain prove too severe and Dumont dies. This leaves Pauline free to marry Hampden Scarborough, a professor she met while at school, and who later becomes Governor.

Use Star's Name and Title But Say Little Otherwise

Box Office Analysis for the Exhibitor

Despite the fact that "The Cost" does not live up to expectations, nor the average output from the Famous Players organization, you may get away with it. You are likely to hear comment on the story end of it, but for the most part the production quality is average and if your folks like the star they will possibly overlook some of the faults of the picture.

In announcing the production say that it is an adaptation of David Graham Phillips' novel based on the theory that "for every mistake in life you pay the cost" and in the picturization of the novel the producers have adhered religiously to the theory by having the heroine pay, and pay because she married a man who was unworthy and who her parents opposed.

Detective-Counterfeiter Melodrama With Much Interesting Detail

Harry Morey in
"THE FLAMING CLUE"
Vitagraph

DIRECTOR.....Edwin L. Hollywood
AUTHOR.....Frederic Van Rensselaer Dey
SCENARIO BY.....William B. Courtney
CAMARAMAN.....R. G. Stewart
AS A WHOLE.....Detective-counterfeiter picture with interesting detail and sustaining plot.
STORY.....Incredible but ingenious and well developed; climax could have been handled more effectively.
DIRECTION.....Satisfactory except for fact that action's tempo never varies.
PHOTOGRAPHY .....Average
LIGHTINGS .....Plain
CAMERA WORK.....Satisfactory
STAR.....Gives very good impression in role of detective.
SUPPORT .....Average
EXTERIORS.....Very plain country stuff
INTERIORS.....Fulfill story demands
Detail.....Many little trick effects employed that enhance entertainment value.
CHARACTER OF STORY.....Detective traces down counterfeiters and wins love of girl.
LENGTH OF PRODUCTION....About 4,458 feet

"The Flaming Clue" is a detective-counterfeiter melodrama possessed of a fairly sustaining plot and considerable very interesting production details. While the story transcends the limits of probability at times, it is ingeniously contrived and always managest to hold the interest despite the fact that its conclusion is quite obvious right after the introductory scenes. An error of omission is the director's evident disregard for action tempo. The climax of "The Flaming Clue" could have been made much more exciting had the tempo been speeded up. Instead all the scenes from beginning to end hardly ever vary in movement.

Harry Morey appears as Ralph Cornell, secret service agent, commissioned to run down a counterfeiting band that operates in a hidden cellar in the old house of the widow Quall. He secures board from Mrs. Quall, posing as a naturalist, and immediately arouses the suspicions of Aaron Prine, head of the counterfeiters. The story centers down to a battle of wits between Cornell and Prine and the tricks they play on each other are responsible for much of the picture's interest.

Ultimately Cornell discovers the old cellar and the counterfeiting apparatus and sends for his men who are waiting in the next town. They attempt to work up a lot of suspense in this climax sequence by flashing the motor car carrying the men on its way and then cutting to the counterfeiting gang and Cornell, who has held them up single-handed. But they don't get much out of these scenes for the reason above mentioned.

Of course Prine and his men are arrested and Cornell clears himself before Mrs. Quall's daughter, Betty, and wins her love. The romantic element is somewhat weak and the old twist of the villain misrepresenting the detective in the girl's eyes is rather clumsily introduced.

However, the battle between Cornell and Prine is always itneresting. Cornell employs various unusual devices of the detective to assist him in getting evidence and the working of these is quite fascinating, as is also the manner in which Prine enlists various other tricks to combat Cornell's.

Morey is a rugged detective and plays with a conviction that makes his characterization very pleasing. Lucy Fox is the girl, Sidney Dalbrook the villain, while others are Eleanor Barry, Jack McLean, Frank Evans, Robert Milash, Robert Gaillord and Bernard Siegel.

NEELEY EDWARDS

Sixteen—

of these comedies have already been released. Each one of them has played to critical audiences in the country's best photoplay houses. Every one of the sixteen

HALL ROOM BOYS COMEDIES
with NEELEY EDWARDS and HUGH FAY

so far shown has met with instantaneous favor. Are YOU taking advantage of their popularity?

JACK & HARRY COHN
—PRODUCERS—
1600 BROADWAY NEW YORK

Should Please Star's Admirers and Be of Average Interest to All

Box Office Analysis for the Exhibitor

Harry Morey in
"THE FLAMING CLUE"
Vitagraph

If Harry Morey is a favorite with your people you can depend on "The Flaming Clue" offering very pleasing entertainment, for it presents him in a very congenial role and one in which he appears thoroughly at home. Other audiences will doubtless find their interest well awakened by the details of the production, so it may safely be said that it will appeal to most everyone.

Detective stories are welcome on the screen and so bring out this angle in your advertising with such catchlines as, "A charred piece of a twenty-dollar bill fell at his feet. It was counterfeit! But there was only one house in the neighborhood and he knew—but could he be wrong?" "The Secret Service on the trail of the counterfeiters! See this exciting picture of a fascinating battle of wits."

Here is the answer—

—to the widespread demand for short subjects. The public is crying for comedies, westerns and screen novelties.

Here are four big series which will hit the nail on the head—pictures which will positively sell to every live-wire exhibitor.

Rapid-fire action—
Resistless comedy—
Grouch chasers—
Money makers—

They are for sale to state rights buyers only. Much territory has already been sold. Don't lose the chance to cinch yours. Book the entire series.

"POLLY MORAN"
IN 26—TWO-REEL COMEDIES

"GRACE CUNARD"
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WILL ROGERS' "ILLITERATE DIGEST"
ISSUED WEEKLY
FILMED BY SPECIAL PERMISSION OF GOLDWYN PICTURES CORPORATION

"SMILING BILL" JONES
IN 26—ONE-REEL COMEDIES

For territory wire

MARION H. KOHN PRODUCTIONS

JOE BRANDT, Gen. Rep.

1600 BROADWAY NEW YORK

Geraldine Farrar

First of the group of great stars to begin production for

ASSOCIATED EXHIBITORS INC.

25 WEST 45TH ST. NEW YORK

PATHE DISTRIBUTORS

Colorful Production Furnished Stevenson's Classic Pirate Tale

Maurice Tourneur's
"TREASURE ISLAND"
Paramount-Artcraft

DIRECTOR .....Maurice Tourneur
AUTHOR.....Robert Louis Stevenson
SCENARIO BY.....Stephen Fox
CAMARAMAN .....Rene Guissart
AS A WHOLE.....Colorful adventure story that will interest the many it will draw.
STORY.....Generally follows lines of book though a few unnecessary changes will be marked by "Treasure Island" fans.
DIRECTION.....Good in body of picture but introductory sequence is too long and rather tiresome.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Artistic with fine effects
CAMARA WORK.....Very good
LEADING PLAYERS.....Shirley Mason, Lon Chaney and Charles Ogle have parts that will provoke much favorable comment.
SUPPORT.....Well chosen with a lot of good pirate types.
EXTERIORS.....Colorful sea and deck shots
INTERIORS.....Full of proper atmosphere
DETAIL ..... Noteworthy
CHARACTER OF STORY.....Pirate tale concerning search and battle for buried treasure.
LENGTH OF PRODUCTION.....5,134 feet

"Treasure Island" is a fine picture and one which will probably stand with the unusual money-makers of the season for sundry and obvious reasons, chief of which is the fact that it is an adaptation of Robert Louis Stevenson's pirate tale that is known the world over. While it is very likely that those who know the book thoroughly will take objection to some unnecessary changes, such as making Jim Hawkins a stowaway on the adventure ship and not an invited member of the party, and while the first reel of the offering is exceedingly slow to the point of tedium, the actual body of the picture is actionful, colorful and almost thrilling enough to thoroughly satisfy the demands of the hypercritical.

"Treasure Island" afforded material that was to Maurice Tourneurs quite comprehensive eye, as mince pie to the small boy. In staging the various nefarious activities of the villainous pirate crew aboard ship and their battles with Dr. Livesey's party on Treasure Island he has done fascinating work. Innumerable fine pirate types, headed by those two sterling character actors, Lon Chaney and Charles Ogle, add the finishing touch of Stevenson atmosphere. The locations selected are always atmospheric and the shipboard settings fairly smell of the salt sea and the sailors' rum.

The tale itself is sparse in features of importance and too well known to set down here in detail which would lose value in the process. Suffice it to say that the trip for the hidden treasure during which it is revealed by Jim Hawkins that the crew is none other than an old pirate band, their landing on Treasure Island and the miniature warfare waged between the pirates and Livesey, Trelawney and Jim to see which side shall carry away the coveted treasure are sequences fraught with excitements and thrills for young and old.

Indeed there is just as much gun-play and cut-throat villainy to be found in "Treasure Island" as there is in a murderous western melodrama. It's a real, thrilling pirate tale, is "Treasure Island," and one which happily came to the screen under the guidance of a man capable of realizing on the artistic opportunities presented by the story as well as its many blood-curdling moments.

Shirley Mason is seen as Jim Hawkins and some may discover her femininity cropping out at awkward times. Besides Ogle and Chaney a large supporting cast includes Harry Holden, Bull Montana, Charles Hill Mailes, Sydney Dean, Joseph Singleton, Wilton Taylor, Al Filson and Josie Melville.

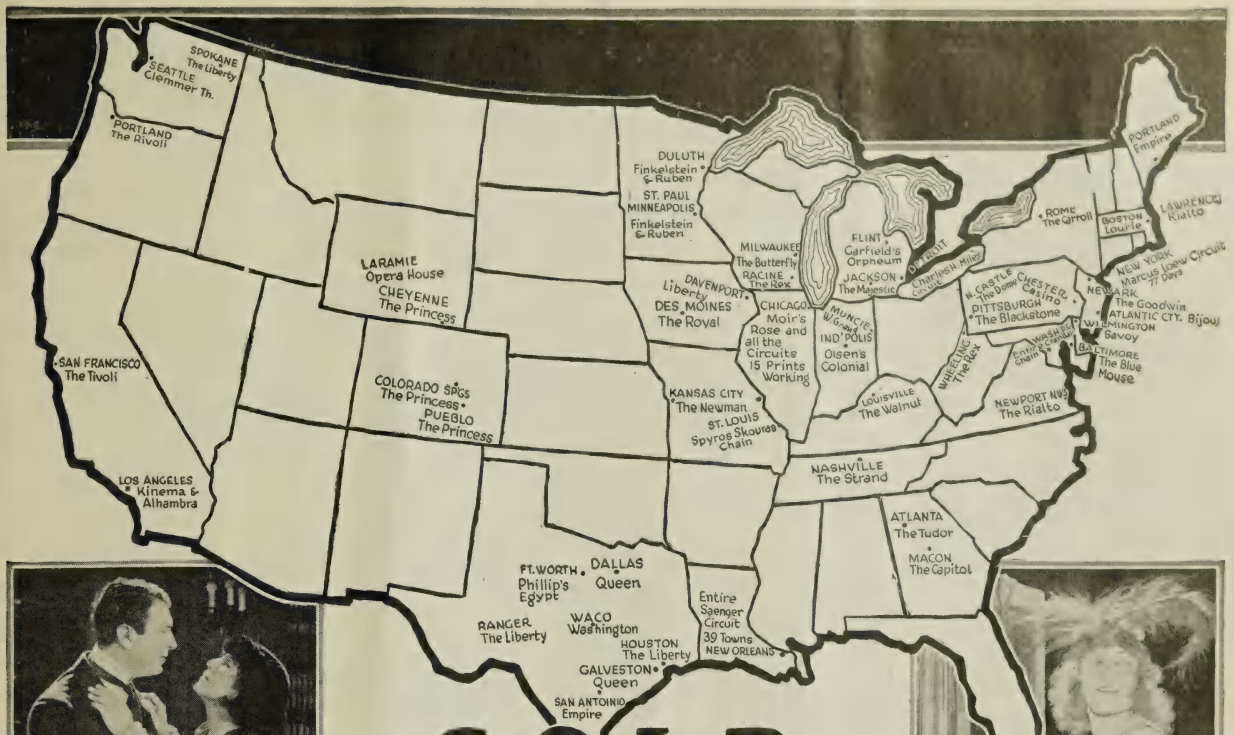
Much Handed You Here To Make This A Big B. O. Attraction

Box Office Analysis for the Exhibitor

You ought to be able to make a big success out of "Treasure Island," particularly if your theater is regularly patronized by the same people. A special bid to the literary element of your community, another to the children and their parents and concentration on the author's name and the thrilling tale he penned in "Treasure Island" should result in filled houses at every showing of the picture.

You've really got a box office asset in the title and author—a very big one. There's hardly a person that won't stop and consider the title when he sees it in print. And once attention is drawn in this fashion all you need to do is to hold it through intelligently prepared advertising and exploitation schemes.

Mention Maurice Tourneur. Photoplay goers will realize the possibilities of the story in his hands. Give Shirley Mason some prominence together with Lon Chaney and Charles Ogle. Chaney wears two wonderful make-ups and Ogle will have them guessing as to what he did to make himself the realistically one-legged Long John Silver.



SOLD

Louise Glaum in "Sex" is J. Parker Read Jr.'s *wonder-picture.* This production has been sought more eagerly and given play dates on national release date more swiftly than any production we have ever known in the industry. Louise Glaum on April 11 achieves the unprecedented feat of playing fifty-five full week first runs simultaneously in the United States. In at least a dozen of these first run cities "Sex" will have two, three or four week runs.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*

J. PARKER READ JR. *presents*

LOUISE GLAUM in SEX

By C. Gardner Sullivan

Directed by Fred Niblo

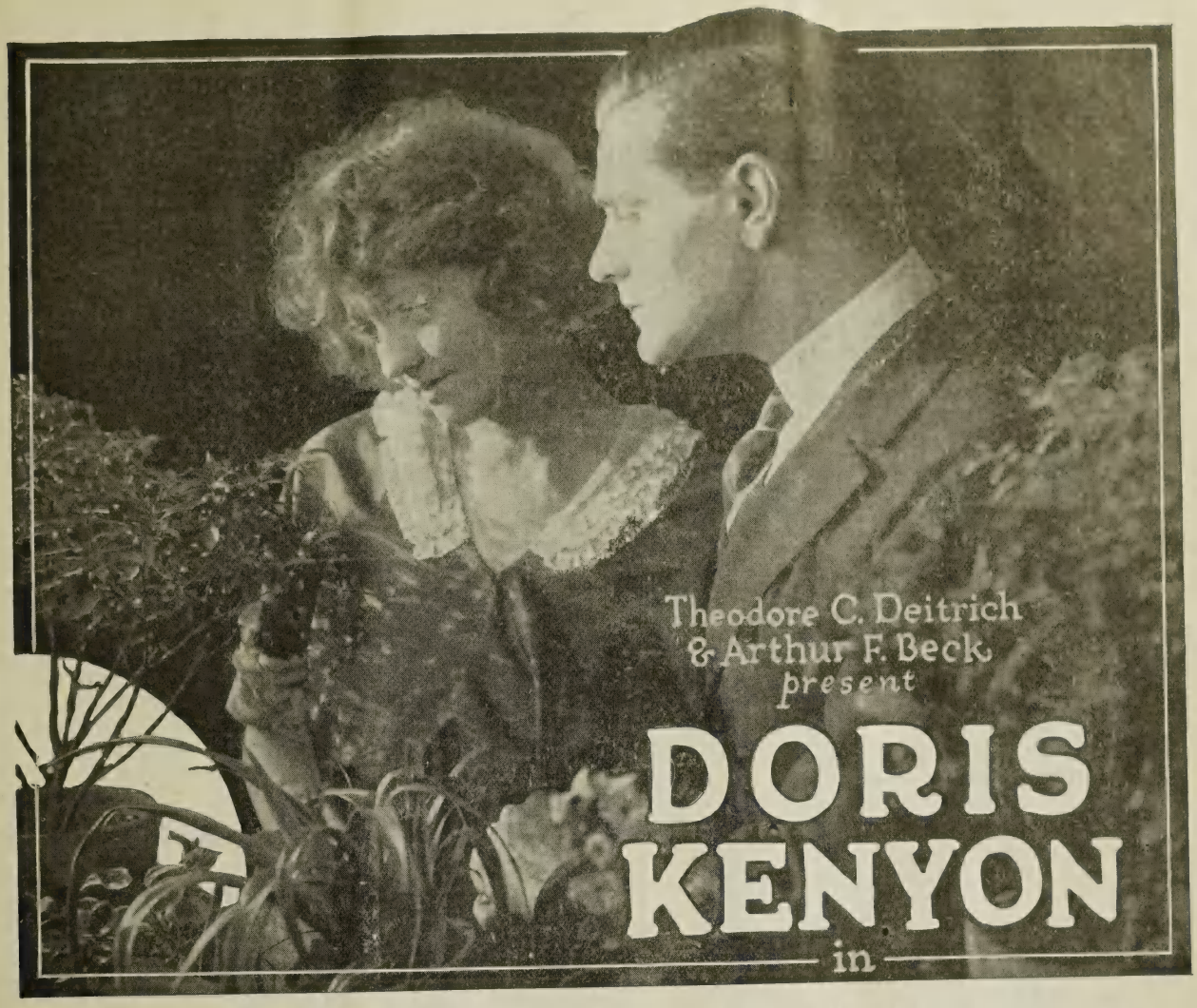
Dial Film Company *presents*

MITCHELL LEWIS in King Spruce

When we tell you that we would be pleased to discover ten pictures made by independent producers with the power and quality of "King Spruce" you have a much better estimate of its strength than if we merely told you how big a picture we considered it to be. First run exhibitors have sensed this, too, and *"King Spruce" is booking the big theatres.*

Holman F. Day's biggest and best known novel is a story of real people—it throbs with life and vitality. It has the healthy, fresh scents of the great forests in its photography and it stars in Mitchell Lewis a mighty fine, sincere actor that many of you exhibitors have accidentally under-rated. Prints of "King Spruce" are in all branches for pre-release now.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchanges Incorporated



The Harvest Moon

From the celebrated play by AUGUSTUS THOMAS
Directed by J. Searle Dawley

Fine, clean, wholesome love stories never die. As a play "The Harvest Moon" was one that drew always the best patronage in many cities and always commanded audiences of women and girls. As a picture it contains sympathy, sweetness and a warm, strong appeal to the human heart.

Gibraltar Pictures inaugurate a new producing trade name with a production of beauty, power and distinction. "The Harvest Moon" and Doris Kenyon are certain to receive a welcome of liking and enthusiasm in the nation's largest and best theatres.

GIBRALTAR PICTURES IN EXCELSIS

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

Tsuru Aoki In Feature Slightly Above Average Merit

Tsuru Aoki in
"LOCKED LIPS"
Universal

DIRECTOR.....William C. Dowlan
AUTHOR .....Clifford Howard
SCENARIO BY.....Violet Clark
CAMERAMAN .....Not credited
AS A WHOLE.....A trifle slow-moving but fairly good twist at end and island atmosphere will get it over
STORY.....Serves as suitable vehicle for star
DIRECTION.....Might have handled players to better advantage but is generally good.
PHOTOGRAPHY ..... Good
LIGHTINGS .....Usually clear
CAMERA WORK .....Ordinary
STAR.....Lacks force in dramatic moments but satisfies in role of "Lotus Blossom."
SUPPORT.....Stanhope Wheatcroft is first class cad; Madga Lane and an unnamed Jap complete the cast.
EXTERIORS.....Some very pretty island shots
INTERIORS ..... Appropriate
DETAIL.....Nothing very wrong
CHARACTER OF STORY.....Japanese girl marries white man who finally deserts her.
LENGTH OF PRODUCTION.....4,600 feet

"Locked Lips" is not strictly oriental but has enough to flavor it sufficiently to satisfy admirers of the island race. The title does not impart anything to indicate the nature of the picture but you have the star's name which will suffice. Tsuru Aoki plays the part of the Japanese orphan girl who is teaching native children on the island of Hilo. She works pleasingly but a little more force in the dramatic moments contained in the role would improve her performance considerably.

The dominant motive of the story is the honor of the Japanese race, and the director has stuck to the idea throughout by having the little maid suffer much at the hands of an unscrupulous white man who accepts her kindness when he is down and out and finally marries her, although he does not love her, then manoeuvers things to make it appear that he has been drowned. The story contains several very convenient and planted bits but the director has secured a pleasant island atmosphere and a fairly originl twist at the end which may suffice to cover up other shortcomings.

Harvey Stanwood, believing he has killed a man during a poker row, escapes, and the opening scenes show him on the island of Hilo, near Hawaii, where he enters the cottage of Lotus Blossom, a teacher in the island school. Lotus returns to find the wanderer in her home. He tells the story of a shipwreck and accepts the hospitality of the Japanese girl, who gives him food, clothing and shelter.

Mistaking loneliness for love, Lotus agrees to marry the white man, but it isn't long before he tires of his almond-eyed bride and after robbing her departs, saying he will return when he gets good and ready. There comes to the island Komo, an artist and one of her own kind, who falls in love with her. But she is faithful and tells him why she cannot accept his love.

Later, believing Stanwood dead, Lotus goes to San Francisco to find Komo, and they are very happy. Lotus becomes companion to a married woman whose husband turns out to be none other than Stanwood. Once more Lotus is unhappy, but for the sake of the wife and baby her lips are locked and she sends Komo a note that she will see him no more.

Stanwood, fearing that Lotus may tell his wife of their relations, puts poison into the incense which the oriental girl uses and watches by the door as she prepares to inhale the flames. At this moment, however, Komo arrives to demand an explanation of the note. During a scuffle with Stanwood, Lotus opens the door of her room and Stanwood tumbles in and locks the door for protection while Komo and Lotus remain in the other room. Stanwood is killed by the fumes he had intended for Lotus.

Appeal To Those Who Like This Sort Of Stuff

Box Office Analysis for the Exhibitor

This is a fairly good program attraction and while it has its bad spots, the locations used for the action are pleasing to look at and the idea of a sort of semi-oriental atmosphere will attract especially those who admire this environment. Also the climax right at the end is well handled and will make them feel kindly toward it at the close, at any rate. The title may serve to attract if properly worked up by catchlines.

You could use: "Although she had been betrayed by the man she married, she suffered and was silent in order that another's life and happiness would not be ruined. See Tsuru Aoki's sacrifice in 'Locked Lips' at the ——— theater."

Actionful Melodrama Laid on American-Mexican Border

"RIO GRANDE"
Edwin Carewe Prod.—Pathe

DIRECTOR ..... Edwin Carewe
AUTHOR ..... Augustus Thomas
SCENARIO BY ... Madge Tyrone and Edwin Carewe
CAMERAMAN ..... Robert Kurrle
AS A WHOLE ..... American-Mexican melodrama with much action.
STORY ..... Not as skilfully wrought as much of Thomas' work and burdened with long anti-climax sequence.
DIRECTION ..... Very good
PHOTOGRAPHY ..... Commendable
LIGHTINGS ..... Effective
CAMERA WORK ..... Commendable
LEADING PLAYERS ..... Rosemary Theby and Allan Sears appear in leading roles; former inclined to over-act.
SUPPORT ..... Good
EXTERIORS ..... Fine Rio Grande stuff lends splendid atmosphere.
INTERIORS ..... Appropriate
DETAIL ..... All right
CHARACTER OF STORY ..... Romance of Mexican heroine and American hero with misunderstandings caused by former's intense nationalism.
LENGTH OF PRODUCTION ..... About 6,616 feet

You can hardly help getting the impression in viewing "Rio Grande" that Augustus Thomas, the playwright, permitted his Americanism to occupy first place in his mind over his dramatic instinct when he fashioned this melodrama. It deals with affairs on the banks of the river that separates the United States from Mexico and the Mexicans learn, before the plot has spun itself, that Americans have nothing but good intentions toward them and that they will fight to prove it.

As for the melodrama itself it is not nearly so skilfully wrought as Mr. Thomas' earlier plays. It has action galore and a creditable share of wholesale shooting, but its plot essentials are not calculated to arouse a full measure of good, old-fashioned melodramatic suspense, such as is to be found, for instance, in "Arizona."

The story deals with the romance of Maria Inez, a Mexican bred, terribly tempestuous young lady, and Danny O'Neil, an American deputy sheriff. Maria has been brought up by her father, a revolutionist, to hate the "gringo," and hate she does until one day, fleeing across the river from her father's enemies, she meets Danny.

She invites him to a dance at her father's hacienda. Don Jose, another revolutionist, in love with Maria, has made him captive but Maria aids in his escape. Later she learns that her father has been wounded and captured by the Americans in an attempt to smuggle arms across the border. Believing Danny responsible, her love again turns to hate and she leads her troops across the border in an attack on Danny's town. The Mexicans are routed, Danny is proven innocent and Maria learns from her father's dying lips that Danny's foster mother is her mother in fact.

Here is the proper ending of the story, but they go and tack on a long anti-climax sequence showing Maria doing penance for her misdeeds against America by teaching Mexican school children to love their neighbors. After this the long-awaited clinch arrives.

Rosemary Theby enacts the role of Maria and with great care brings out the warm Latin temperament that it demands. She is sometimes inclined to overdo this angle of the character and some of her emotional outbursts have an opposite effect than desired. Allan Sears is the Irish deputy sheriff, while others are Hector Sarno, Adele Farrington, Arthur Carew, Harry Duffield, Georgie Stone and Peaches Jackson.

Should Prove a Good Drawing Card and Will Satisfy

Box Office Analysis for the Exhibitor

While "Rio Grande" is not the big thing one would expect from such an author as Augustus Thomas, it is nevertheless an averagely thrilling melodrama, made something out of the ordinary because of its location and the real atmosphere that pervades the border scenes. Carewe and his company took all their stuff right down on the border and these real scenes, particularly those showing the river, serve to create an atmosphere different from that found in the majority of "westerns."

It is likely that, properly advertised, "Rio Grande" will pull the crowds in greater number than the average feature. The author's name and the peculiar fascination of the title of the picture will account for this. And the entertainment to be found in its reels, while not perfect and, indeed, with a number of scenes that hardly register their intended drama, will send your audiences away at least comfortably satisfied. Rosemary Theby is the best known and most prominent in the cast. If you want someone to feature, give her a play.

A BLACKTON

CYRUS TOWNSEND

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BRADY'S STORY

BARRIER

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How much loyalty does a woman owe to a husband who is insanely and unjustifiably jealous?

Should she hear his insinuations with patient calm, and suffer his brutal rages in submission?

Or should she say, "Enough of this! There lies your way and here lies mine. Happiness awaits me just around the corner and he is not jealous. You have thrown me into his arms."

A drama of fire and feeling, beautifully produced.

ROBERT GORDON!

More Like This Will Help Neither Star Nor Producer

Norma Talmadge in
"THE WOMAN GIVES"
First National

DIRECTOR ..... Roy Neill
AUTHOR ..... Owen Johnson
SCENARIO BY ..... Not credited
CAMERAMAN ..... David Abel
AS A WHOLE ..... Gives the star all the opportunity in the world but exaggerated emphasis to prove the title make it unbelievable.
STORY ..... Improbable situations; interest lags at various points.
DIRECTION ..... Ordinary for the most part
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Frequently too strong on faces
CAMERA WORK ..... Satisfactory
STAR ..... Gives far from her usual pleasing performance.
SUPPORT ..... Edmund Lowe and John Halliday equally prominent.
EXTERIORS ..... Few used
INTERIORS ..... Satisfactory
DETAIL ..... Titles ungrammatical, poorly constructed, weird and too many dashes used.
CHARACTER OF STORY ..... Aims to prove its title.
LENGTH OF PRODUCTION ..... 5,923 feet

There is little doubt but that "The Woman Gives" if you are willing to accept the facts as put forth in the latest Norma Talmadge production. Nothing has been left undone to prove that the star is the "giving" type of woman and contrasting her with Lucille Lee Stewart as the "taking" kind.

However, one's imagination must be given unbounded limits and the strength of possibility reached far beyond its usual latitude to accept the actions of Inga Sonderson, who gives and gives, and then some more. The main trouble and failure to appreciate the extreme gratitude displayed by Inga is probably due to the fact that the benefits she has received and for which she tries to repay her benefactor, are not made clear enough or big enough by actual pictures to make the audience appreciate her efforts to save the man who had done so much for her. What this benefactor has done is told by means of titles. And many of these titles are of the Laura Jean Libby kind. Many are ungrammatical. All of them use dashes to give a choppy, dramatic effect, and many of them fail. The quality of production is first rate and a well selected cast furnishes adequate support for the star.

Inga Sonderson, artist's model, and her sweetheart, Robert Milton, an artist, have attained success mainly through the influence of Daniel Garford, an artist of international fame and representative of all the better things, and above all a gentleman. He is also deeply in love with his wife, so naturally he is greatly shocked and grieved to return home and find her in the arms of another man.

His grief turns to despondency and Garford drifts from bad to worse, bereft of friends and money. He comes to the building in which Inga has her studio and wanders into her apartment where a Christmas party is in progress. Weakened by dissipation and lack of care, he falls exhausted and lapses into unconsciousness. In gratitude Inga offers to keep him in her home and care for him.

This arouses jealously in Robert and he accuses Inga of having peculiar views on morals,—or something to that effect. The engagement is broken off while Inga continues her role as saviour, which leads even into the opium dens of the underworld. But eventually Garford regains his former prestige and probably continuing the gratitude idea, for there is no indication of love, he asks Inga to marry him. But Inga is not through her saving stunts yet. Bob, believing her engaged to the artist, is broken hearted and preparing to go "he doesn't know where." So naturally Inga goes back to him.

Better Be Sure Of Yourself Before You Go To It

Box Office Analysis for the Exhibitor

They'll have to come better than this if they want to keep up the reputation established for the Norma Talmadge productions. It's all very well to have a star, but a story is also necessary, and there's very little of it in "The Woman Gives."

There is no time in the whole picture that can be considered good entertainment, and some of the situations are so impossible and utterly improbable that folks at the Strand laughed right out at them. This one won't gain anything for the star nor the producer, as far as the audience is concerned, and you will probably notice the difference at the box office later, so use your own judgment. It's hard to say what to use to get them in for this one, unless you want to play with the title. Of course the star's name will get them in this time, but this one may keep them out the next time.

Western Comedy Melodrama Registers Very Satisfactorily

William Russell in
"SLAM BANG JIM"
American—Pathe

DIRECTOR..... Edward Sloman
SCENARIO BY..... .....Chester Blinn Clapp
CAMARAMAN .....Not credited
AS A WHOLE.....Western comedy-melodrama that will generally satisfy despite several story lapses.
STORY.....Has good comedy touches and holds up pretty well despite weaknesses in middle
DIRECTION.....Generally very good; is inclined at times to overdo detail.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Plain
CAMERA WORK.....Some shots should have been photographed at closer range.
STAR.....Plays dual role and handles both parts well.
SUPPORT.....Harvey Clark registers well in comedy role; others perform satisfactorily.
EXTERIORS.....Mostly western stuff
INTERIORS ..... Typical
DETAIL.....Some unnecessary footage, specially in middle.
CHARACTER OF STORY.....Easterner mistaken for western bad man and humorous complications resulting.
LENGTH OF PRODUCTION.....About 5,000 feet

"Slam Bang Jim" is a western but instead of being melodramatic, as is usually the case with such productions, the comedy element is inclined to predominate throughout. And as a comedy "Slam Bang Jim" does very well. There are melodramatic touches, true enough, but they are inconsequential. In fact, more of them would have helped a bit. As the story is presented it is inclined to sag heavily in the middle. There is no strong amount of sustaining interest and the comedy is neglected too much. Unnecessary detail consumes much of the footage.

But as a whole this one registers very nicely. The laughs are frequent enough to get it safely over and this means a lot even though true superiority is not attained. They open up with a sequence which, though old, is still useful for laugh-getting purposes. Jim (William Russell) is late for his wedding. He has overslept. On his hurried way to his bride's house he sees a man being attacked by thugs and going to the rescue, is mistaken by the police for one of the gang. So instead of arriving at the altar he takes a trip to the station house.

After this the wedding is off and Jim, turned out by his father, seeks the west in company with the gentleman he rescued. In the west there is a bandit, Pete, the exact counterpart of Jim, and here the main comedy line is introduced. They work in a lot of humorous stuff having Jim enter the western bar just after Pete has held it up. Of course he is mistaken for the guilty man and has a hard time getting away from the sheriff, but succeeds with the help of Pete's girl, who is mistaken along with the others.

Then Jim's late fiancee and her father, having learned that Jim performed a deed of heroism the night of the wedding, arrive in the west to look him up. Their stage is held up by Pete and more comedy is derived here from the mistaken identity trick. The action sags some after this until the two men are finally discovered together. Pete escapes with his girl and Jim is reunited with his fiancee.

Harvey Clark gets in some very good comedy on his own account as the eastern girl's father to whom the ways of the west are strange. Russell performs his two roles with dash and enthusiasm, while others are Bull Montana, Francelia Billington, Ada Gleason, Ruth Everdale, Charles Newton, Ashton Dearholt and George Periolata.

This Ought To Go Very Well Particularly With Russell Fans

Box Office Analysis for the Exhibitor

Summing up, there is enough good comedy in this to make the whole register as very satisfactory before practically all audiences. Even though the action does sag in the middle the laughs before and after are plentiful enough to get the audience with the picture and hold the attenion.

Russell is very popular with certain crowds and before audiences made up of his admirers you will probably find "Slam Bang Jim" doing a great business. The comedy is "situation" stuff for the most part and the star handles himself very well in the light scenes. And certainly Harvey Clark is going to get them laughing by his humorous business as the easterner in the wild and woolly west.

Outline the plot by such catch lines as "It was bad enough to be a tenderfoot in the west, but Jim was mistaken for a bandit as soon as he set foot in the Arizona town! See this picture of laughs and thrills." "A western comedy in which mistaken identity keeps you laughing and thrilling from start to finish."

Harry Carey

he's human!

Not a movie superman—but just—*human!* Features that prove him "real folks"—gestures that real folks recognize, and smile at—characteristic actions that might have been their own—vigor where vigor is needed—pathos that's true stuff—comedy as good as Chaplin's best—*and*—a wonderful, happy smile that's just pure sunshine through and through.

That's why they like HARRY CAREY—because he's human. And he's human because he's a good actor. And because he's a *good actor* HARRY CAREY is playing today in the biggest theatres in the land—and where he plays—just take it from us—he *sticks!*

Show Human HARRY CAREY in "MARKED MEN" and "OVERLAND RED"—the first directed by Jack Ford, the second by Lynn F. Reynolds. Never in Universal's whole history have we received exhibitor testimonials of a higher quality than from these two *typical* CAREY SPECIAL ATTRACTIONS. See them *both* at your nearest Universal Exchange and you will be well repaid.

UNIVERSAL SPECIAL ATTRACTIONS

Typical of the "Would You—?" School of Melodrama

Vivian Rich in
"WOULD YOU FORGIVE?"
Fox

DIRECTOR ..... Scott Dunlap
AUTHOR ..... Jules G. Furthman
SCENARIO BY ..... Jules G. Furthman
CAMERAMAN ..... Vernon Walker
AS A WHOLE ..... Typical "would you—?" melodrama containing much talk and action about illegitimate child.
STORY ..... Well constructed for this type of plot and builds to quite sensational climax.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Average
LIGHTINGS ..... No special effects used
CAMERA WORK ..... Average
STAR ..... Gets all her stuff over, but is mechanical at times.
SUPPORT ..... Headed by Tom Chatterton; entirely efficient.
EXTERIORS ..... Hollywood stuff
INTERIORS ..... Not much variety; all appropriate
DETAIL ..... All right
CHARACTER OF STORY ..... Wife's adopted child arouses husband's suspicions; he discovers that he is its father.
LENGTH OF PRODUCTION ..... About 5,000 feet

This is a typical example of the "would you—?" school of melodrama, presenting an isolated sex tangle and asking the spectators to judge what their courses would be under the circumstances. Of its kind it is quite well constructed and builds to a climax which, though not altogether surprising, is sensational owing to startling frankness of the preceding action.

Much of the action and a great deal of the subtitles concern an illegitimate child and the general tone of the production may be gauged from this. The husband believes, jealously, that the child is his wife's by the villain. The villain believes it's the wife's by some other man. The wife believes it the offspring of two unfortunates. And in the end it turns out to be the child of the husband's by another woman. There are the cross currents and purposes that go to make the story of "Would You Forgive?"

In the beginning it is planted that Mary Cleveland is unhappy because she has no children. John Cleveland is one of those exceedingly busy business men. Hasn't got time for anything else supposedly. Mary's former admirer, Paul Horton, is serving the last of a three year's sentence in jail for forgery. In a moment of jealousy John accuses her of still loving Paul. She proves herself his true wife, however, but incidentally discovers that he had a common-law wife before his marriage to her. When he begs forgiveness she grants it. This part of the picture is well done and very impressive.

It then develops that Mary has adopted a child. She keeps her in a small apartment with an old nurse because John would object if he knew. Coincidentally the old nurse is none other than Paul Horton's old nurse. When released from jail he goes to her and meets Mary. At this juncture the various beliefs of the three principals regarding the child's parents enter and build the action up to a well contrived and sensational climax in which the truth is disclosed. Mary, of course, forgives and the the titular question is put up to the audience.

Vivian Rich regisers all the emotions demanded by the role in no mistakable style. At times she is somewhat mechanical in expression, but her evident sincerity well succeeds in overcoming this. Opposite is Tom Chatterton, regarding whose performance the same may be said. Ben Deely is suitable as the heavy who turns out a pretty decent fellow after all.

Will Draw and Should Appeal to the Sensation Seekers

Box Office Analysis for the Exhibitor

Exhibitors won't have to be told much more than the title of this production to obtain a correct line on it. Fox has put out others of the same type, as have several other producers, and while many of them have been well enough made, they don't carry the impress of real class and distinction.

If you play this you are going to cater to the lovers of the sensational. To these the great reference to the illegitimacy of the child will matter little. It's the basis of a sensational melodrama and that's what they want. Others, however, might easily take offense at the subject of the story.

Vivian Rich is a new Fox star. She's been in pictures a long time, however. Many of you will remember her from the old American pictures. You might play her up as a new light if you think this method of advertising pays.

WILLIAM

DIRECTOR

Introduces MISS EDITH JOHNSON

Million Dollar Vitagraph Serial

WILLIAM DUNCAN

MR. EXHIBITOR:

"I feel satisfied that this serial surpasses IN EVERY WAY any of my previous efforts and will appreciate your expression of opinion."

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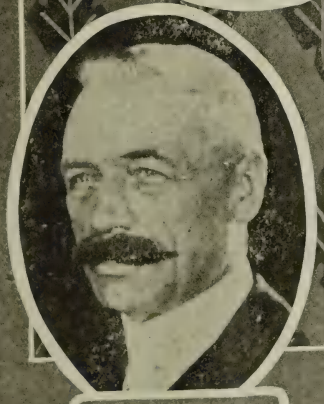

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Some Short Reels

"The Fly Cop"—Vitagraph

Some excellent comedy business, equalled by a thrilling sequence on the roof tops, are elements which make this two reeler, written, directed and starred in by Larry Semon, one that will register as far out of the average line with all audiences. Semon introduces some new gags and his own acting is mirth-provoking. His quick change of clothes with the chauffeur will surely get a laugh. The gag of the flivver losing various of its parts as it goes along the road has been used before, but it's still very good. The strong arm stunts performed by Semon after he has swallowed an overdose of "dope" register as fine slapstick tricks. Then the final chase over the roof tops and the thrilling see-sawing on the edges by means of a ladder will certainly make 'em sit tight, thrilling and laughing. Suporting the star are Lucille Carlisle, Frank Alexander, Al Thompson and Joe Hauber.

"The Fly Cop" is the kind of comedy you can headline along with the feature and the kind of comedy that will attract more attention than the ordinary feature.

"Thirty Minutes in Havana"—Radin

With a number of humorous situations built about a very satisfactory plot, this one-reeler, in which Chris Rubb plays the leading role, registers solidly. It finds the Swede comedian traversing the street in rags. The gag at the start, in which Rubb attempts to emulate the copper who secures liquor from the saloon-keeper, is not new, but will draw a laugh. Thereafter most of the material concerns his experiences with a Hindoo magician and a powerful fluid which gives him supernatural powers. Obviously, what happens is a dream, but it has been been filmed commendably and is funny. Undoubtedly, it will make most audiences laugh.

"The Weekly Indigestion"—Radin

A. Lincoln Miller, who turned out the two releases of this series, has employed an excellent and unusual scheme. He has taken various news items, and after announcing them concisely in the subtitles, burlesqued them before the camera. Were it possible to produce the reels and get them to the exhibitor directly after the news events thus handled occurred, the success of the productions would be instantaneous.

"Old Dials for New"—Radin

Florence Turner plays the stellar role in this single reeler, is attractive and works zealously enough. Unfortunately, however, she has not been furnished with suitable story material, neither the theme nor the situations being very laughable. It concerns an old couple who decide to have their features remodeled. In wifey's case they are successful, but they fail with hubby, and the finish finds him very much humbled. An endeavor to get laughs was made in the scene which shows the methods employed in restoring youth, but very little of it produces the desired results.

"Cherry Blossom Time"—Ford-Goldwyn

Lack of sufficient light is the only important weakness of this Ford reel. Japanese scenes make up the footage, and although there is a great deal that interests, it has not been screened so as to show it to best advantage. It opens with an April procession in the "Land of the Rising Sun," and the spirit predominating is one of the spring essentially. After that, there is material concerning the cultivation of rice, and the territory shot has much that is pleasing to the eye. The streets of Japan are narrow, and that may have had something to do with the lack of distinctness in the parade portion. Otherwise, this is up to the mark.

"The Great Nickle Robbery—Fox-Sunshine

The better part of this two reeler is laid in a trolley car and considerable humor is derived from the setting. Chester Conklin appears as the conductor who has a child's bank in which to carry his cash and whose usual pastime is robbing the company of nickles by failing to ring up fares. They work in some good tricks showing various would-be passengers running for the car and Conklin helping a fat man to board with a hook and rope. When girls come along he gets down and watches them go up the steps. Five or six of them wear those Los Angeles socks. The plot is quite funny whenever it appears and the entire offering contains a pretty steady supply of laughs. Jack Blystone directed.

"Work"—Victor Kremer

With a new set of titles substituted for those originally used, Victor Kremer is selling on the state right market another of the Charles Chaplin two reelers made for Essanay. In its reissued form, the production is quite laughable. It does not, however, rank with the best of the old Chaplin offerings, and the new titles detract, rather than add to its value. In the scenes showing Charlie dragging the cart-load of materials and his experiences with the maid, there is much that is humorous, the star registering as usual with his expressions and other comedy business. It is not, however, the spontaneous laugh-getter that many of his other works have been.

"This Way Out"—Hall Room Boy Comedies

Gags of merit are to be found in another of the Hall Room Boy comedies. Thematically, it is not particularly funny and takes Percy and Ferdie out of their usual characters after the first few hundred feet. The incidents which comprise it are for the greater part of such a nature, however, as to get it over in good fashion. Neeley Edwards and Hugh Fay team up well, the latter making a good mate for the refined-mannered comedian. In the opening scene, the shots showing one of the boys doctoring a hole in his stocking with some shoe polish, and the other turning his collar inside out upon discovering a spot on the exterior, are touches that will amuse. Their rivalry for the girl and training escapades before their fight will also draw laughs. Fight stuff, of course, has been done over and over again, but a new stunt in this scrap is the use of chloroform by Fay. Later, the method by which Edwards escapes from prison and the subsequent finish will hold it up until the end. Frank Howard Clark wrote the scenario and Arthur D. Hotaling directed.

"Gee Whiz"—Sennett-Famous Players

Getting off to a good start and maintaining a very satisfactory pace throughout the initial reel, Mack Sennett's latest slows up later on and does not wind up in as good style as it begins. Most of the latter portion takes place in a hotel, with much of the customary in-and-out-of-the-room stuff. Until the closing footage is reached, this has less slap-stick than is usually found in the Sennett productions, but riotous material eventually does make its appearance. At the very finish they offer a novel stunt which makes a worth while ending and helps. The shots in the soft drink emporium at the beginning and court room scene are laughable, especially the latter, which is a scream. These make a good impression and inject much of the punch into the offering. Richard Jones directed. As a whole this should go across, although it does not rank with the best Sennetts.

"The Great Umbrella Mystery"—Bray-Goldwyn

Drawn and animated excellently, the Happy Hooligan cartoon which makes up the greater part of this Bray comic, holds its own. The theme is fairly clever, the various bits funny and execution splendid. After the cartoon the material consists of a series of remarks and quips selected from newspapers. There was a time when this was a distinct novelty, but there are so many productions of that sort on the market now, that it is doubtful as to whether it can get over. Certainly there is nothing about the remarks included in this that would make the issue stand out above similar ones. A few of them are humorous, but some are old and others not entirely up to such a standard as to arouse spontaneous enthusiasm. The cartoon part will get over with ease in all probability; the rest is hardly likely to go as well.

Bray Pictograph, No. 433—Goldwyn

Romantic economical young people who see this Bray reel will appreciate the wisdom of their ways. "The High Cost of Courting" as the part that opens is called offers carefully computed figures as to the prices that must be paid for entertainment. These are a trifle exaggerated, perhaps, but can be depended upon to maintain interest. Mary Roberts Rinehart, noted woman author, faces the spectator thereafter while camping and in a picture studio where a scene from some of her writings is being reproduced. Closing, is a cartoon by Milt Gross called "Frenchy Discovers America."

Short Reels

"The Reawakening"—Ford-Goldwyn

For another educational subject the Ford organization has screened the manner in which wounded soldiers are taught new occupations and fitted for useful civilian life. Excellently screened, and showing in detail the careful way in which the veterans receive Physio-Therapy treatment, it is a creditable reel. Objections may be raised in some quarters on the ground that it is a reminder of the war, but otherwise there is hardly any cause for complaint. It is a clear comprehensive treatment of the matter.

"Cracked Wedding Bells"—Pathe

More of a story and less knock-about stuff than are usually to be found in the Snub Pollard one reelers make their way into this. Together with the darkey youngster, seen so frequently in his support, Pollard puts over several hearty laughs and the offering which has slap-stick material and a plot in about the proper proportion should hold its own. Complications result when the principal, about to be married, discovers that he forgot his ring. Upon his arrival at home, after pushing his flivver to his residence, he finds the ring gone with the vest in which he had placed it. That condition leads to another twist in the theme, for as Pollard and the darkey chase after the vest, the ring is in the latter possession. Returning to the scene of the wedding, after securing the ring, he absent-mindedly hands it over—just in time for his rival to use it. They have carried the production out a bit further, but the appended footage is more of an anti-climax than anything else.

"Trailed by Three—Pathe"

One of the islands in the South Sea group is where they placed the third episode of this production. No sooner does the action shift to it, than the number of villains is swelled to three. The heroic trio seeking to recover a valuable string of pearls is at a distinct disadvantage, and at the finish, the chief of the natives is about to be tortured by "The Tyrant of the South Seas," the character who gives the episode its title. A goodly amount of action is included in this section and the setting is uncommon for serials.

"Screen Smiles," No. 41—Screen Smiles-Victor Kremer

Cartoons, flashed upon the screen immediately after comments, selected from various publications, make their appearance, are one of the two novel features of "Screen Smiles." The other is the pair of trailers appended, one at the start and the other at the finish. That at the beginning is an excellent and unusual bit of animation and holds the eye. The scheme of having the scissors cut into the newspaper, the pieces forming into letters, and then the quill writing a supplementary rhyme being quite out of the ordinary, with the owl at one side adding a dignified aspect. Drawn in black on a light surface, the closing trailer does not harmonize with the rest of the issue, in which all of the matter is seen in white letters on a dark background. A change to make it conform with what precedes would probably be beneficial. As for the subject matter, that employed in this issue is fairly clever, while the cartoons are not always very funny. Instead of being linked up with various current topics as has been the custom in this and other issues of a similar nature in the past, many of the captions are gags gleaned from humorous columns.

"The Outlaw of the Wilderness"—Robertson-Cole

Wyoming timber wolves, gaunt, shaggy brutes, have been screened while roaming their natural haunts. Some of the shots, showing the animals quite close to the camera, are really remarkable. There are scenes in which deer make their appearance and others showing the wolves against the horizon. The latter present an imposing appearance, the atmosphere maintained being truly one of the great outdoors. Later, they show the manner in which the flesh-eaters are hunted down, winding up with the bringing home of one that has been shot. Jock Rantz is responsible for the writing of the reel, while J. G. Sill is credited with "taking the scenes."

"A Captivating Captive"—Christie Comedies

Situations of merit are lacking in a light story selected for another Christie reel. Charlotte Merriam and Earl Rodney are featured in the production, directed by William Beaudine, and although they do all that is expected of them reasonably well, the weakness in the plot is a distinct handicap. Rodney in the role of a young man living with his sister, upon learning of the arrival of a girl friend whose photograph does not flatter her, decides to leave. She turns out to be youthful and fair, however, so that he is prompted to exchange places with the chauffeur when she is urged to go for a spin. Ultimately, he manages to leave two other swains behind and it is not long before he has captured her heart. Due to his sister, they are apprehended by a representative of the law on a motorcycle, but in the end wed—after knowing each other for about an hour or so.

"Her Perfect Husband"—Christie Comedies

Starting out in good style and going along in that fashion for a while, this Christie offering culminates suddenly and without explaining the plot fully. Until it ends, it keeps the spectator in suspense and has enough laughs to get it over. Dorothy Devore, featured with Jimmie Harrison, is quite attractive, while Eddie Baker holds his end up well enough. They started out with wifey believing her husband perfect and his being entered in a "Perfect Man" contest. In his efforts to build up to justify his wife's ideas about him, he engages a rough and ready trainer, whom he introduces as his cousin. Said cousin brings two more along and the trio attempt to make away with all of the valuables in the house, but Harrison overcomes them all, after which it winds up. As for the contest—they seem to have forgotten or side-tracked that. Keene Thompson wrote the story and Frederick Sullivan directed.

"Stick Around"—Ay-Vee-Bee

Following a chain of situations that are laughable, this two reeler, which stars Ernest Truex, leads up to one comedy sequence that puts a big punch into the culmination and gets it over with much to spare. P. G. Wodehouse wrote the story, which is an excellent vehicle for the juvenile who plays the principal role, and John Joseph Harvey, who directed, injected the proper atmosphere.

It finds Truex in the role of a detective, turned down by the girl he would marry because he is not connected with the theatrical profession, she being a member of a musical comedy company. When the organization sets out on a tour of the sticks, Ernest is given orders to trail the show. This he does, affecting various disguises which fool no one. And that is where one very funny incident occurs. One of the men with the trope gets Truex into a room, and the manner in which he discusses the disguises, with flash-backs of the star in his camouflage, always with the same suit-case, will provoke mirth beyond doubt. When he switches the lights off at a performance and then gets into trouble otherwise, the spirit of fun is well maintained. The entry of a mouse into his wearing apparel, causing him to do a combined eccentric dance and shimmy onto the stage in a manner that awakes the slumbering audience and puts the show over, furnishes the climax. Ultimately, he is signed with the company and to cap it all, the lady of his heart sinks into his arms.

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A Weekly Catalogue of Current Releases

SAMUEL GOLDWYN Presents

WILL ROGERS

IN

The Strange Boarder

By WILL PAYNE
Directed by CLARENCE BADGER

STAR—The quaint rope-throwing philosopher and humorist, Will Rogers.

AUTHOR—Will Payne, whose Saturday Evening Post story was read with delight by millions.

CAST—An excellent group of contrasting types, including Jimmy Rogers, Irene Rich, James Mason, Lionel Belmore and Doris Pawn.

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Wid's DAILY

The RECOGNIZED AUTHORITY

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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XII, No. 25 Sunday, April 25, 1920 Price 25c.

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Features Reviewed

Will Rogers in.....THE STRANGE BOARDER
Goldwyn ..... Page 3

Charles Ray in.....PARIS GREEN
Paramount-Artcraft ..... Page 4

Frank Keenan in.....DOLLAR FOR DOLLAR
Frank Keenan Prod.-Pathe..... Page 5

Harry Carey in.....BULLET PROOF
Universal ..... Page 8

DON'T EVER MARRY
Marshall Neilan Prod.-First National.. Page 9

Earle Williams in.....CAPTAIN SWIFT
Vitagraph ..... Page 12

NEGLECTED WIVES
Wistaria-State Rights ..... Page 17

William S. Hart in.....THE TOLL GATE
Wm. S. Hart Prod.-Para.-Artcraft..... Page 20

Eugene O'Brien in....A FOOL AND HIS MONEY
Selznick-Select ..... Page 21

Short Reels ..... Page 23

News of the Week in Headlines

Monday

First National has plan to determine actual box office strength of hitherto undetermined pictures.

Marguerite Clark through with Famous. Considering offers.

Members of "Big 4" deny dissolution.

Pathe annual statement shows increase of 60 per cent in gross earnings.

Holdings of P. A. Powers in Universal passes to Carl Laemmle and R. H. Cochran.

British Columbia bill would tax 20 per cent of gross receipts on all amusements.

Tuesday

Selznick Enterprises plan 537 productions for coming season.

Madlaine Traverse through with Fox.

Several hundred exhibitors to work with "Pat" Patterson on Exhibitors' Defense League.

Wednesday

Mary Pickford and Douglas Fairbanks to sail for Europe May 12.

Loew takes over four David Picker theaters in New York City.

Reported Louis Bennison signed by Marc Klaw.

Thursday

Pauline Frederick joins Robertson-Cole. Leaves Goldwyn.

Two large picture producing corporations organized in Japan.

C. C. Burr sells 12 "Torchy" comedies to Educational.

Friday

Adolph Zukor returns from Europe.

Goldwyn secures "Return of Tarzan" from Numa Pictures Corp.

Two Spanish companies combine to control production and exhibition.

Nebraska exhibitor sues Omaha Film Board of Trade for $750,000. Charges restraint of trade.

Saturday

Celebrated Authors Society buys Edward E. Rose plays.

First National members all set for Chicago convention.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

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Better Get Some Better Stories For Rogers

Will Rogers in
"THE STRANGE BOARDER"
Goldwyn

DIRECTOR ..... Clarence Badger
AUTHOR ..... Will Payne
SCENARIO BY.....E. A. Bingham
CAMERAMAN.....Marcel Le Picard
AS A WHOLE.....Slow to get started and contains a lot of hardly believable events in the life of a "hick" in a big city.
STORY.....Suits personality of star but doesn't afford much opportunity for anything new
DIRECTION.....Along ordinary lines
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Satisfactory
CAMERA WORK.....All right
STAR.....Looks the part he plays but character is overdrawn and detracts from star's sincerity
SUPPORT.....Star's son, Jimmie, seems camera shy; remainder of cast only fair.
EXTERIORS .....All right
INTERIORS ..... Adequate
DETAIL.....Fairly well taken care of
CHARACTER OF STORY.....A lot of talk about Barnum and his theory that "there's one born every minute."
LENGTH OF PRODUCTION.....About 5,000 feet

They have a fairly catchy opening for "The Strange Boarder" by introducing their story and its hero in connection with symbolic titles. They present Barnum's verdict that "there's one born every minute" and proceed to show Sam Gardner, a rancher, as one of this variety. Then when he arrives in the city to invest his hard earned savings and becomes bait for a couple of confidence men, an animated title shows the bait being thrown into the water and later when the tricksters have relieved the "hick" of his money, another title shows the fish grabbing the bait.

However, after this little introductory bit, the action doesn't amount to much until Sam, Will Rogers, gets mixed up with a gambler with "murder in his heart." They get the poor unsuspecting westerner into a lot of trouble just because a gambler happened to save his little boy when he was in danger of being run over. This is all very unconvincing and improbable but serves to prove the ease with which the westerner is duped, and also shows the sincerity of the fellow and his faith in those he thinks are his friends.

They work up quite a little excitement toward the end, but it would have been much better to have some of it at the beginning. As it is there is entirely too much footage wasted before they get to the point and in fact the whole picture is too long for the amount of story in it.

Will Rogers as Sam Gardner, a ranchman who has sold his lands and come to New York with his motherless son for the purpose of investing his money, is eaily duped by two confidence men who trim him in fine style, but this episode serves for nothng more than to introduce the hero to "Kittie" Hinch, a notorious gambler who takes an interest in the unforunate westerner, and they become friends.

"Kittie" has a sweetheart who is gently forsaking him for a rival gambler, Jake Bloom, who runs a dive. To get rid of "Kittie," Jake has his own place "pulled" and Sam and "Kittie" are among those arrested. When "Kittie" gets out, his aim is to kill Jake, and Sam knows it. In an effort to prevent his friend from carrying out his threat, Sam unknowingly throws himself right into the net of circumstantial evidence and when "Kittie" finally gets his man, Sam is accused of the murder.

In the meantime the guilty one flees to Mexico and then wires the Chief of Police that he killed Bloom. In the cast are Irene Rich, James Mason, Doris Pawn, Lionel Belmore, Jack Richardson, Sydney Deane and Louis J. Durham.

Will Do If You Don't Make Promises

Box Office Analysis for the Exhibitor

There isn't anything exceptional to talk about in this one except that Will Rogers is the star and plays a part fairly well suited to his personality even though it is a little far fetched. You might suggest that the story was written by a Saturday Evening Post contributor, Will Payne. This may interest some folks. This cannot compare with work the star has done before. He needs another "Jubilo."

In your advance notices make use of the suggestion as used in the opening reel, "Barnum said: 'There's one born every minute.' One what? Well, Will Rogers will tell you at the.....theater where he is playing in 'The Strange Boarder.'" Or, "You have read all about the 'hick' who came to the big city and lost his hard-earned money. See how they do it in 'The Strange Boarder.'"

Ray Plays Usual Character in Rather Poor Story Setting

Charles Ray in
"PARIS GREEN"
Ince-Paramount-Artcraft

DIRECTOR ..... Jerome Storm
AUTHOR ..... Julien Josephson
SCENARIO BY ..... Julien Josephson
CAMERAMAN ..... Chester Lyons
AS A WHOLE..... Ray has made them better than this but it registers very well and contains some fine comedy sequences.
STORY..... Answers the purpose but the plot is very far-fetched and the villains utterly old style.
DIRECTION..... Very good in handling the touches of comedy and pathos.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
CAMERA WORK ..... Commendable
STAR..... Has his usual opportunities in role of returned soldier.
SUPPORT..... Ann May pleasing ingenue; Bert Woodruff registers distinct comedy character as father.
EXTERIORS..... Wonderfully realistic rural shots
INTERIORS ..... Very appropriate
DETAIL ..... All right
CHARACTER OF STORY.... Romance of returned doughboy with French girl lost in America
LENGTH OF PRODUCTION..... About 4,259 feet

"Paris Green" offers Charles Ray a role similar in general outline to the many he has interpreted heretofore and his usual "Rayisms" make it a thoroughly attractive figure. The vehicle supplied to display this character, is however, one of the poorest the star has had and this despite the richness of its idea. The story takes some very far-fetched turns and the pair of villains introduced are so conventionally the old style, melodramatic, cigarette-smoking type that they and their activities are more laughable than sustaining.

The picture opens with some good comedy laid in a Parisian cafe where Luther Green, known as Paris Green to his buddies, manages to snatch a few minutes fun in the midst of the gay throng. He meets Ninon, a French girl shortly coming to America, and then calls her a "piece of cheese" instead of saying "pleased to meet you."

The action takes a turn for pathos showing Green greeting his mother on his return. They played this sequence for all it was worth and it will surely bring out the tears. It is admirably balanced by some good comedy business introduced by Bert Woodruff, who plays the father. Woodruff's character runs throughout the picture and is responsible for many little chuckles and not a few uproarious laughs.

Green finds that the "girl he left behind him" has become engaged to another during his absence, and this so affects him that he decides to leave for the city. On his way to the station he meets Ninon, who has come to him after she has escaped from crooks who attempted to abduct her after she left the vessel. Green takes her back to the parental roof and there the romance starts.

There is considerable very good comedy introduced in the scenes between Green and Ninon when he is constantly referring to the dictionary. The proposal is worked very prettily, too. For a finale they drag in the villains again. They kidnap Ninon and Green gives pursuit on horseback, finally overtakes them and holds them up at the point of a gun. This climax is merely introduced on a cut-and-dried basis and doesn't have much effect. Ninon's uncle eventually locates her and the happy ending is complete.

Ann May is very attractive as Ninon and plays her part well. Gertrude Claire is the mother, while others are Donald MacDonald, Gordon Mullen, Norris Johnson, William Courtright, Ida Lewis and Otto Hoffman.

It's Not as Good as Previous Ray Pictures But Should Please

Box Office Analysis for the Exhibitor

"Paris Green" doesn't possess anything like the interesting story that "Alarm Clock Andy" revealed, but at the same time it presents Ray in the same old character that they watch and wait for and because of this the picture will get over. The comedy and pathos introduced are telling elements. The melodrama is laughable, but at that it doesn't count for very much and won't be taken seriously.

The title is a catchy one and you ought to be able to follow it up with some attractive catch lines such as, "He only spent a few minutes in Paris, but they looked upon him as the Parisian man-about-town at home," "Some predicament! He wanted to propose to her and couldn't speak her language! Laughs and lots of 'em in 'Paris Green.'"

Besides spreading on the star use the names of the author and director. They have worked together on so many Ray pictures that the star's followers certainly know them.

Fair Production With Story That Has Too Many Angles for One Picture

Frank Keenan in
"DOLLAR FOR DOLLAR"
Frank Keenan Prod.-Pathe

DIRECTOR ..... Frank Keenan
AUTHOR.....Ethel Watts Mumford
SCENARIO BY.....Not credited
CAMERAMAN ..... Robert Newhard
AS A WHOLE.....Another average program subject that doesn't get away from the usual conventional lines.
DIRECTION.....Proceeds to jump at conclusions once or twice; choppy at times.
STORY.....A vehicle for the star; has several old-time situations but they are fairly well managed.
PHOTOGRAPHY.....Not up to the standard
LIGHTINGS.....Not always clear
CAMERA WORK..... Ordinary
STAR.....Needs to limber up a little; performance is a trifle strained.
SUPPORT.....A very ceremonious lot
EXTERIORS ..... Very few
INTERIORS ..... Adequate
DETAIL.....Not particularly well attended to
CHARACTER OF STORY.....Romance, drama, high finance, murder, all on friendly terms.
LENGTH OF PRODUCTION.....About 5,000 feet

The paper distributed in connection with "Dollar for Dollar" terms it a "romantic drama of high finance," but that doesn't half cover it. It also includes murder, intrigue, blackmail, bribery, a bit of secret service and a more or less conglomerate mess of ideas that serve their purposes individually but fail to match up satisfactorily when put together and presented under the title, "Dollar for Dollar."

As a vehicle for Frank Keenan this one does not come up to the last few stories selected by the star. His part is well enough suited to him but perhaps it is because it is just a little away from what he has been used to lately, at any rate his performance is stiff and is made even more emphatic because it's contagious. The remainder of the cast seems to have contracted the idea. Their performances are constrained and they act with such ceremony that it becomes funny.

The elements of production are of average quality. The action is choppy at times but manages to reach the conclusion coherently even though you are expected to take a few things for granted and overlook one or two unexplained bits. The photography is not up to the usual standard and the lighting effects could be greatly improved.

Frank Keenan, as Marcus Gard, a gentleman of high finance, meekly accepts the blackmail of Mrs. Marteen, Kathleen Kirkham, whose husband he had helped to ruin, assisted by Victor Mordant. Mordant's son is in love with Mrs. Marteen's daughter Dorothy, and while Mordant forbids the match, Marcus Gard becomes the friend and confident of the young people and is forever coming to their assistance.

In an effort to crush Dorothy, Mordant sends her a note telling her that her mother is a blackmailer. Thereupon Mrs. Marteen goes to Mordant's home, evidently to tell him what she thinks of him—no other motive is apparent. Then the thing gets "intrikut." Mordant's a bigamist, his first wife being an inmate of an insane asylum. The old woman—she is years older than Mordant, he having married her for her money—escapes and finds her way to her husband's home, and while he very obligingly sleeps in a chair she picks up a trophy knife and kills him.

Mrs. Marteen arrives immediately after the tragedy and is followed by Gard. He assumes that Mrs. Marteen has killed his associate and tries to shield her. However, the old lady is found wandering on one of the upper floors and she smilingly admits she did the killing and that "her head now feels better." This situation is hardly pleasant but Gertrude Claire, as the old lady, did very good work.

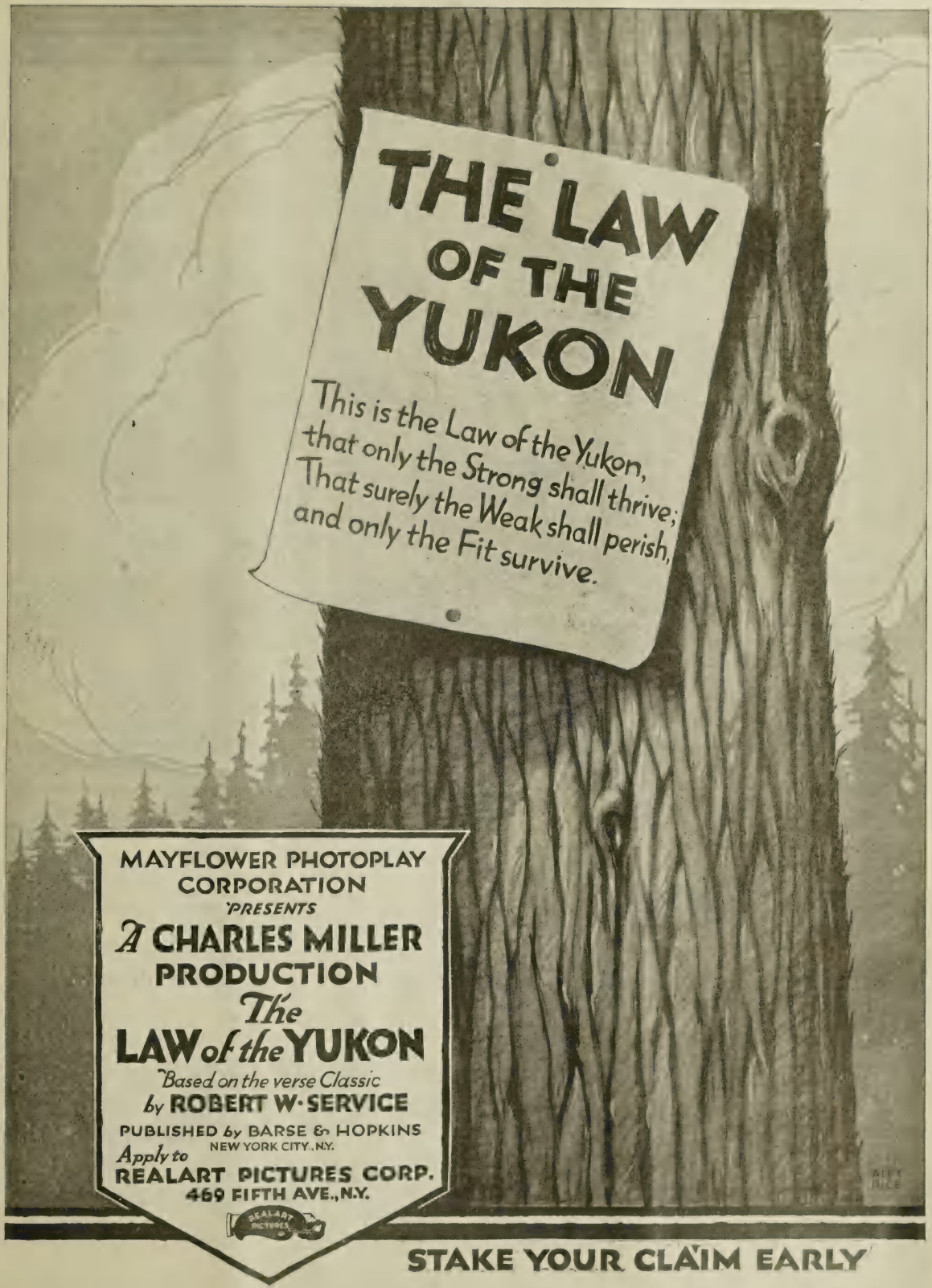
Give Them a Good Comedy After This

Box Office Analysis for the Exhibitor

This should prove a fairly satisfactory program attraction if well backed up with short reel entertainment of a light, farcical nature. "Dollar for Dollar" will not be taken very seriously, however, even though it is well stocked with "heavy" bits and has all the photoplay elements that could possibly be incorporated in its five reels.

For those who like Frank Keenan, this will most likely satisfy because he still remains the good samaritan even though he has acquired his wealth unscrupulously. You could use the following lines: "If your husband had been financially ruined and the shock had killed him would you blackmail those who had caused his ruin and feel justified? See how it works out in 'Dollar for Dollar.'"

BOOK IT *and* BANK-BOOK IT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Carey's Latest Is Long on Gun-Fights But Short on Story

Harry Carey in
"BULLET PROOF"
Universal

DIRECTOR.....Lynn F. Reynolds
AUTHOR .....John Frederick
SCENARIO BY.....Lynn F. Reynolds
CAMERAMAN .....Hugh McClung
AS A WHOLE.....Gun shooting western with usual hard fights but romantic element doesn't register.
STORY.....Riding and shooting stuff handled all right but plot twists; poorly managed for most part.
DIRECTION ..... Average
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Commendable
CAMERA WORK.....Very good
STAR.....Registers well enough as the westerner with a vengeance.
SUPPORT ..... Commendable
EXTERIORS.....Good western stuff; one shot showing landslide gets a thrill.
INTERIORS ..... Typical
DETAIL .....All right
CHARACTER OF STORY.....Hero avenges father's slayer and concludes very suddenly begun romance.
LENGTH OF PRODUCTION.....About 4,900 feet

When it comes to the gun play and the suspense that lies in a fight between two champions of the lightning draw, and when it comes to hard riding and western atmosphere, "Bullet Proof" falls into the same very good class as the general run of Harry Carey pictures. But when it comes to the romantic element and more or less important plot twists, "Bullet Proof" shows as a very amateurish effort. Probably these big faults of story construction will in no wise dim the thrills generated by the former with reference to the small boy type of audience, but photoplay goers have been educated up to things much better than this in the western line and the rank and file will surely detect its weaknesses.

Carey is introduced as a student for the priesthood. He receives a letter from his dying father calling on him to avenge his death. McGurk, the bandit, is the guilty man. And so Carey sets out to fulfill his promise. Before he meets McGurk he comes up with Mary Brown in a terrific storm. She has been caught by a large tree that came down the mountain in the landslide. They pull the "love at first sight" thing so suddenly that the scene between the two is liable to strike the majority as funny.

In a further landslide both are rendered unconscious. Carey is found by the Long Riders, an outlaw band by no means in sympathy with McGurk, and he joins them. He believes Mary dead. Then comes the gunplay action which is by far the best part of the picture. After McGurk has gotten about all of the Long Riders, it narrows down to a personal game between him and Carey, and the latter finally triumphs after they have worked up a fine bit of suspense over the battle.

Previously Carey had met Mary again. Jackie, daughter of the Long Riders' leader, had done her best to misrepresent Carey in Mary's eyes as she loved him herself, but of course she patches things up when she sees her case is hopeless and contents herself with another member of the band, kindly spared her by McGurk. The conclusion is one of those scenes showing Carey and Mary riding away over the hill tops as the picture fades.

Carey handles his role well and receives commendable support from Robert McKim, Kathleen O'Connor, Beatrice Burnham, Fred Gamble, Bob McKenzie, Joe Harris, W. Y. Ryno, Charles LeMoyne and Captain Anderson.

Has a Fair Chance of Getting Over With the Star's Following

Box Office Analysis for the Exhibitor

They're handling you a western here which in respect to physical action is right up to the mark of Carey's previous pictures. As far as the plot goes, however, it is by no means well developed. However, if you have an audience partial to Carey it is probable that you can make this go by playing him up and also dwelling on the "love at first sight" idea in catchlines and readers. Something like: "They had never laid eyes on each other before, but in the moment they met their love was born. And then Fate seemed unkind. Death was imminent!" "Bullet Proof" will sort of take the joke out of this scene as it is played on the screen.

Of course, play up the gun fights if your crowd likes them. "Bullet Proof" has plenty of these and they are all handled well.

Farce, Burlesque and Slapstick in This Nielan Picture

"DON'T EVER MARRY"
Marshall Neilan Prod.-First National

DIRECTOR.....Marshall Neilan
AUTHOR .....Edgar Franklin
SCENARIO BY.....Marion Franklin
CAMERAMEN .....Henry Cronjager and David Kisson
AS A WHOLE.....Director's touches and good performances put over very forced comedy plot
STORY.....Impossibilities well covered up by unusual touches except in few places.
DIRECTION.....Very good; goes in for slapstick at times but always registers comedy values.
PHOTOGRAPHY .....Fine
LIGHTINGS.....Marjorie Daw center of some pretty effects.
CAMERA WORK.....Very Good
LEADING PLAYERS.....Matt Moore, Marjorie Daw and Tom Guise all deliver excellently.
SUPPORT .....Most satisfactory.
EXTERIORS .....Very well selected.
INTERIORS ..... Excellent
DETAIL.....This picture is made by detail; director's touches put it across.
CHARACTER OF STORY.....Very wild string of situations concerning newly married couple and husband's imposing friends.
LENGTH OF PRODUCTION.....About 6,000 feet

"Don't Ever Marry" is a feature comedy in every sense of the word and may prove just as attractive and profitable from its standpoint as "The River's End" is from the dramatic angle. Practically everything popularly appealing in it goes to the credit of Marshall Neilan. In the first place no one but Neilan would have had the courage to make a feature comedy, and one of polite pretentions, from such an utterly ridiculous and impossible string of situations as were provided in the script.

It is this close and clever attention to detail, this almost uncanny comedy sense that Neilan possesses, that puts "Don't Ever Marry" over as a big hit. He has a capable cast of players working in it but without his guiding hand they would have been hopelessly lost in the mesh of wild-eyed situations that constitute the story.

While the comedy here depends largely on touches, situations and surprises, Neilan at times cannot resist the temptation to demonstrate that Mack Sennett is by no means the only knockabout comedy producer. He goes into slapstick more than once principally in suggesting the Colonel's violence in dealing with labor leaders and in the management of the scenes in the hotel mixup but he always comes out with a laugh.

A splendid comedy sequence opens the picture. The principal characters are introduced by the auditor on a rubberneck wagon. The shots showing the spectators in the car swinging en masse from side to side as their attention is called to various points and persons of interest are exceptionally funny. The story has many twists and complications. Suffice it that it deals with the trials of a secretly married couple, imposed on by the husband's friends, one woman in particular who insists that she pose as the wife for her own convenience, and always threatened by the bride's blood-thirsty old father.

Matt Moore and Marjorie Daw do splendid work as the newlyweds. Tom Guise is his best as the father. Wesley Barry has some fine comedy as the snoopy bell-hop. Tom Wilson as the house detective is one of the burlesque pivots. Betty Bouton and Christine Mayo play important roles well and Adele Farrington, Mayme Kelse, Herbert Standing and David Butler register satisfactorily in smaller roles.

Spread on Neilan's Name and the Title

Box Office Analysis for the Exhibitor

Marshall Neilan is certainly big enough for you to spread on his name. "The River's End" surely proved that beyond a doubt. Let your people know then that "Don't Ever Marry" is another Neilan production, this time a comedy, and cite his work on the the Pickford comedies to drive home force of the argument.

You've also got a good title and a real all-star cast to play up. Be sure to let them know that the production is a comedy. Use some comedy catch line after the title to emphasize this. Mention the names of Marjorie Daw, Matt Moore, Wesley Barry and Tom Guise. Your audiences know these people and they certainly will be on very familiar terms with them after they've seen this picture.

All in all you can promise the best in the feature comedy line here. And although some may be amazed at the helter-skelter combinations of comedy in the story, you can rest assured that it contains a very unusual quota of real laughs.

Franklyn Farnum

with

Mary Anderson

in

WM. N. SELIG'S

SUPER-SERIAL

VANISHING

FIFTEEN EPISODES

DIRECTED BY LEON DE LA MOTHE—STORY BY WILLIAM E. WING

State Rights

"I think without a doubt that "Vanishing Trails" is one of the best serials that has ever been made"

WM. N. SELIG.
PRODUCER OF "THE LOST CITY"

TRAILS

A THRILLING ROMANCE OF LOVE AND ADVENTURE EXTENDING FROM THE EAST TO THE MYSTERIOUS VANISHING TRAILS OF THE FAR WEST

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DONALD CAMPBELL
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Canyon Pictures Corporation
130 West 46th St.
New York City

Moderately Interesting Drama With Well Drawn Characters

Earle Williams in
"CAPTAIN SWIFT"
Vitagraph

DIRECTOR ..... Tom Terriss
AUTHOR ..... C. Hadden Chambers
SCENARIO BY ..... Lucien Hubbard
CAMERAMAN ..... Not credited
AS A WHOLE ..... Averagely interesting romance in which reformed outlaw is chief figure; has some good comedy spots.
STORY ..... Rather inconsequential but holds interest fairly well all the way through.
DIRECTION ..... Capable
PHOTOGRAPHY ..... Some full shots of interiors rather dim.
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Satisfactory
STAR ..... Is his gentlemanly self as usual; gets stuff over quietly.
SUPPORT ..... Commendable
EXTERIORS ..... All right
INTERIORS ..... Fulfill all story demands
DETAIL ..... All right
CHARACTER OF STORY ..... Reformed Australian outlaw wins love of English girl and successfully evades his past.
LENGTH OF PRODUCTION ..... About 4,800 feet

"Captain Swift" is an old favorite of a play by C. Hadden Chambers. Many will remember a previous production of it by the now extinct Life Photo Company. In its present form it makes a moderately entertaining feature, a society drama with a number of interesting characters piloted about in a series of sequences which successfully engage the attention even though they do not thrill or forcefully sustain. It has its lighter moments as well and these assist in creating the generally favorable impression that the feature leaves.

The opening scenes are laid in Australia and introduce Earle Williams as Captain Swift, an outlaw. By means of a clever trick he leads the police to believe him dead. He then departs for England where, under an assumed name, he enters the best social circles and makes a success of himself.

The romantic element is prominent in the telling of the story. Swift falls in love with Stella, ward of Lord and Lady Seabrooke. Unwilling to conceal his past from her he throws out hints that he himself is none other than the notorious Captain Swift, whose exploits he so often relates to audiences of his friends.

A banker whom Swift attempted to hold up in Australia appears and recognizes him, but in sympathy with him and believing him a gentleman makes it plain that he will not apprehend him. Scenes between Swift and the banker are well played and possess a subtle sympathetic interest that is telling. Later a detective appears on Swift's trail and the play between him and Swift adds more interesting sequences to the picture. How, with the assistance of the banker, Swift sends the detective back to Australia empty-handed is well depicted on the film.

Then they work in a line of action which brings out the fact that Swift is really the long missing son of Lady Seabrooke herself. Thus he comes into possession of a "name" and asks Stella to marry him with a clear conscience. This line of the action is rather unnecessary, it would seem, and was probably introduced at the time the play was written merely as a sop to those of its audiences to whom name meant more than character.

Earle Williams succeeds in the title role in his usual gentlemanly fashion. Among his supporting cast such players as Florence Nixon, Adelaide Prince, Alice Calhoun, Herbert Pattee and James O'Neil have the most prominent roles. The picture is well staged, though there is nothing very distinctive about it in the way of production or direction.

Should Offers Satisfactory Entertainment To All Audiences

Box Office Analysis for the Exhibitor

While "Captain Swift" will not, by any means, be responsible for any sensational box office records it will without doubt appeal to and moderately satisfy all those who see it. You can cater to better class audiences with it on the ground that it is a C. Hadden Chambers play, while at the same the story unfolded contains elements of appeal that will reach those who dont know the difference between C. Hadden and Robert W. Chambers.

Earle Williams is thoroughly at home in the title role and deserves stelar position. Catch lines on the order of the following will suit: "See the adventures of an Australian bandit in English society, as played by Earle Williams," "Can a man bury a disgraceful past and succeed in his deception? See 'Captain Swift,' the story of an Australian bandit who entered English society."

Dial Film Company
presents

MITCHELL LEWIS
in
King Spruce

From the novel by HOLMAN F. DAY
Directed by Roy Clements

Life and Folks in the Giant Forests Mirrored in Masterful Fashion

ACTION is the keynote of "KING SPRUCE"—which often rises to great dramatic heights and leads to tense, gripping situations. Then, after a whirlwind of elemental passions, comes the sun smiling through the clouds and makes your audience share in the happiness so touchingly depicted on the screen

"KING SPRUCE" has for its background the giant forests of the North.

THE STORY is woven out of the lives of the men and women who live in close communion with Nature through the changing seasons of the year; quiet folks capable of big passions and of big deeds.

"KING SPRUCE" the men and women of the forest called him because of his wealth, his power, his domineering ways. Unscrupulous as well as tyrannous he challenged the laws of God and man until the plain honesty and simple heart of one of Nature's noblemen led him into the light.

NATURE'S NOBLEMAN is Mitchell Lewis, the famous 'Poleon of "The Barrier" and here he is a second 'Poleon. A knight of the woods "without fear and without reproach."

The love story is woven deftly into the very heart of "KING SPRUCE," its course is rough but the end is full of pathos and tenderness.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

J. PARKER READ JR.
presents

LOUISE GLAUM
in
SEX

By C. Gardner Sullivan
Directed by Fred Niblo

BOX OFFICE APPROVAL THE ONLY HONEST SEAL OF MERIT

The public verdict on "SEX" has been pronounced. The verdict was unanimous and read like this: "SEX" is one of the very few GREAT PICTURES. Nothing is more conclusive and convincing than the PUBLIC VERDICT. There is no higher authority than the message from the box office. It makes all argument and all praise unnecessary. IT REPRESENTS THE ELOQUENCE OF FACTS. In our recent announcement we told of big bookings in Chicago, Kansas City, Milwaukee, Boston, Atlanta, Pittsburgh, St. Louis, Minneapolis, Spokane, Seattle, San Francisco, Los Angeles, Fort Wayne, Detroit, New Orleans, Dallas, Galveston, Nashville.

"SEX" rises above the average picture like a skyscraper tops a bungalow; it intoxicates the eye, satisfies the mind and carries its appeal right into the depths of your heart.

"SEX" will raise the fame and popularity of your house and impart a new dignity to your screen, it inspires your patrons with the desire for regular attendance at your theatre.

"SEX" embodies the combined triumph of a great actress—Louise Glaum—a great producer, J. Parker Read, Jr. and a great scenario writer, C. Gardner Sullivan and is worthy of your best showmanship.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Robert Brunton
presents

J. Warren KERRIGAN

and his own company in

The Dream Cheater

By HONORE DE BALZAC

Directed by ERNEST C. WARDE

HERE ARE THE "HIGH LIGHTS."

THE PLOT: Furnished by the world's foremost student of human nature: Honore Balzac, made immortal by his story of "The Human Comedy."

THE STAR: J. Warren Kerrigan, the embodiment of dauntless triumphant, youth, ideally suited to the part he plays, full of romance and breathing the spirit of chivalry even in the attic of the tenement.

SETTINGS AND ATMOSPHERE: In their splendor and realism worthy of this great and mysterious story.

DIRECTION: Adheres faithfully and skillfully to the path marked by the master story teller.

This brief survey does not catalogue all the merits of the play but it will stimulate the curiosity of your patrons.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

Theodore C. Deitrich & Arthur F. Beck
present

Doris Kenyon
in *The*
HARVEST MOON

From the celebrated play by AUGUSTUS THOMAS
Directed by J. Searle Dawley

Heart interest abounds in "The Harvest Moon." It is the heart interest that hushes the crowd into sympathetic silence; it is the heart interest that makes 100% entertainment; it is the heart interest that wins for the box office and for the prestige of your theatre. Here a master plays on the heart strings — America's premier playwright—Augustus Thomas. Every touch shows the assured skill of the master hand and the finale comes with unexcelled power tinged with light and sweetness. Your audience will bid a joyous welcome to "The Harvest Moon."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*

Conventional Story Dealing With Unreal Characters

"NEGLECTED WIVES"
Wistaria—State Rights

DIRECTOR .....Burton King
AUTHOR .....Lloyd Lonergan
SCENARIO BY.....Lloyd Lonergan
CAMERAMAN .....Ernest Haller
AS A WHOLE.....Conventional and rather poorly treated production dealing with unreal characters.
STORY.....Not very dramatically handled and doesn't convince because of artificial principal characters.
DIRECTION .....Rather ordinary
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK..... Average
LEADING PLAYERS....Anne Luther doesn't register much as wife; E. J. Radcliffe appears opposite.
SUPPORT.....Claire Whitney, Charles Gerrard and Al Hart as heavies get most over.
EXTERIORS ..... Satisfactory
INTERIORS.....One or two very handsome settings; all appropriate.
DETAIL.....No attempts made to cover story crudities.
CHARACTER OF STORY....Conspirators attempt to compromise gubernatorial candidate's neglected wife, but detective foils them.
LENGTH OF PRDUCTION..... About 5,000 feet

They've taken a rather ancient story idea here and tacked on a title that promises much more than is realized in the picture itself. It's the old plot about the busy business man and the neglected wife. This time the business man is also busy with his campaign for governor of the state and his opponents, fearful of his victory, plan to compromise his wife and so force him to withdraw from public life. Just as the villains appear successful in their scheme a detective who has been watching them all along throws off his disguise with a grand flourish, exonerates the wife and sends the husband home to her after lecturing him on his domestic affairs.

This story isn't very dramatically developed and there is so much unreality in the makeup of the husband and wife that they and their actions fail to convince. The busy husband doesn't show his wife the least bit of courtesy. He talks to her as he would a servant. In fact, even if he hadn't loved her (and the story shows that he really does love her), he wouldn't have treated her so. At least no gentleman would. And the supposition is that he is a gentleman.

On the other hand the wife herself does such stupid things that it is hard to sympathize with her. She falls into the traps of the villains with a readiness that is almost humorous. Then there is a child in the story who is very, very conventional. She is the offspring of the busy business man and his wife, and she's always saying the right things at the right time, divining her mother's whole trouble in a single cute sentence. And when the villain enters she's ready with a "Mama, I don't like that man" line. And there isn't any subtlety employed in introducing this philosophic remarks of the babe.

E. J. Radcliffe struggles with the unreal role of the husband. Anne Luther gets little from her part as the wife, although, true enough, there was little to be gotten. The best work of the cast is done by the three heavies, Claire Whitney, Charles Gerrard and Al Hart, although the latter unintentionally steps into comedy at times. He always is seen with a cigar, this of course being the mark of the cheap politician. J. W. Johnstone is the detective who furnishes something of a surprise by finally appearing to save the situation, while Baby Ivy Ward is the precocious child.

Not Much Chance For This In First Class Houses

Box Office Analysis for the Exhibitor

This is put out under the alternate title of "Why Women Sin," which is about as unsuited to it as is the main title. Both of them give the impression that some widespread problem is solved in the story which is not the case.

The picture is not one that will go well before better class audiences. It is a conventional story, poorly done, with unreal characters and not distinctively enacted. They evidently tried pretty hard to make something good out of it, but they don't deliver.

If you play this and want to take a chance on it getting by concentrate on the election stuff in it, which is timely. "He was so absorbed in mapping out his campaign for governor that he neglected his home and when he finally turned he discovered—" is the type of catch line that will arouse some sort of suspense and properly represent the story. Most of the players in the cast are well known and mention of them might help.

Take the hot blood of Mexico and mix it fifty-fifty with the cooler, calmer strain of the Northern neighbor and what happens?

You can gamble on it that the daughter of the union will blow hot, blow cold; that she will hate her Northern blood and then her Southern blood by turns; that she will be passionate, revengeful, brave, unreasonable and most cussedly lovable.

That's the heroine of "Rio Grande;" and the picture sings with action, love, gunfire, hate, jealousy and revenge!

Pathé
Distributors

Edwin Carewe Productions Inc. *presents*

RIO GRANDE

From the famous play by AUGUSTUS THOMAS

Personally directed by EDWIN CAREWE

Pathé
Distributors

Cowboy Favorite's Latest Proves He's Still There

William S. Hart in
"THE TOLL GATE"
Wm. S. Hart Prod.-Paramount-Artcraft

DIRECTOR ..... Lambert Hillyer
AUTHORS.... William S. Hart and Lambert Hillyer
CAMERAMAN ..... Joe August
AS A WHOLE..... Splendid production of typical Hart calibre; impressive and artistic throughout.
STORY..... Familiar "good, bad man" stuff but careful production and fine performance make it like new.
DIRECTION..... Very fine stuff; attention to small things apparent; some fine effects.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Artistic
CAMERA WORK ..... First-class
STAR..... His usual self; splendid characterization
SUPPORT..... Customary western types; Anna Q. Nilsson, the girl.
EXTERIORS ..... Pretty locations
INTERIORS ..... Suffice
DETAIL..... Shows careful attention
CHARACTER OF STORY..... As told in one title, "They may call you 'Black Deering,' but you sure are white."
LENGTH OF PRODUCTION..... 5,590 feet

This is Bill Hart's first picture produced by his own company, and we'll say he's made a good start with a story written for himself and by himself with the cooperation of Lambert Hillyer, who directed. Naturally it's a story after the star's own heart and he has made the character of "Black Deering" very real, first showing him as the leader of a band of outlaws and later protecting and respecting the wife and child of the man who had betrayed him.

The star is quoted on the papers distributed by the producer as saying, "Toll Gate" is the best picture he has ever produced. It is indeed a fine picture, but the "best"is putting it a little too strong. The story is not quite as good as some he has had previously.

The quality of production is first class and there are many artistic touches that add considerably to its attractiveness. One specially pretty bit is a scene showing the outlaws prowling through a dark cave carrying torches. The flames, shown in natural colors against the dark background, are decidedly effective. Hart performs his usual riding stunts, hold-ups and trick shooting and finally fights it out with bare hands when he meets his man face to face.

Black Deering, chief of the outlaw band, persuades his men to give up the game because they are being hounded and in danger of capture. Against his better judgment he agrees to pull one more hold-up, a mail train, before quitting. Jordan, one of the band who hates the chief, betrays Deering and he is taken prisoner, but escapes.

Some time later Deering comes to the town of Rincon where Jordan now owns a cantina. Then there follows some daring hold-ups by Deering in which he cleans out the cantina and sets fire to it, then fires the Ace, the settlement's saloon. Deering then starts for the border followed by Jordan and a posse of Mexicans and also by the Sheriff and his men. On his way the chief rescues a "little feller" who is in danger of drowning.

It happens that the child's mother is the deserted wife of Jordan. The actions of Deering following this discovery are not made particularly clear. He evidently intends to betray the woman and revenge her husband's wrong against him (Deering) but in the end he gives himself up to the Sheriff. In the meantime Jordan and his Mexicans have gotten into trouble with the Sheriff's men in which a fight follows and the Sheriff, seeing the white side of Black Deering, permits him to join in the fight. Deering and Jordan meet and Deering tosses him from a cliff.

In the time that Deering has known the "little feller" and his mother, he has shown his better nature and comes to love the woman, but even after he is free he thinks she is too good for him, so he sends her North to her own people while he goes his way alone.

Hart's Name Should Be Sufficient

Box Office Analysis for the Exhibitor

There's little need for extensive suggestion with regard to the Hart productions because they are uniformly good and in most cases all that is necessary is to let them know you have a Hart picture to show them. If you care to make use of the fact that the star proclaims "Toll Gate" the best picture he has ever made, it may help, but if you can get along without this, so much the better.

For those who like to know something about the picture before they see it, tell them the cowboy hero plays the part of a bandit chief who reforms. Catchlines worked along the lines of "He was called 'Black Deering,' but he was white," and in connection with the title, could be used.

Lack of Feature Material Doesn't Help This One

Eugene O'Brien in....
"A FOOL AND HIS MONEY"
Selznick-Select

DIRECTOR .....Robert Ellis
AUTHOR.....George Barr McCutcheon
SCENARI BY.....Ella Stuart Carson
CAMERAMEN.....Jack Brown and Walter Arthur
AS A WHOLE.....Not enough material for five reels and what there is isn't skilfully handled
STORY.....Insufficient, requiring padding; romantic element introduced too suddenly.
DIRECTION.....Stretching story to suit footage has resulted in very slow and at times tiring tempo.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK .....Average
STAR.....Role doesn't offer him any worth-while opportunities except one love scene.
SUPPORT....Rubye de Remer a decorative opposite
EXTERIORS.....Snow stuff representing Switzerland is satisfactory.
INTERIORS.....Some very elaborate old castle settings.
DETAIL.....Swiss atmosphere striven for registers pretty well.
CHARACTER OF STORY.....Author, lessee of old castle, falls in love with woman who seeks his protection from her husband.
LENGTH OF PRODUCTION.....About 5,000 feet

There is not enough material in the story presented to warrant it running to average feature length nor is it the right kind of material for the star, Eugene O'Brien. While before some audiences the popularity of the star and the adventure element in the story will carry the picture to a moderate success, "A Fool and His Money" on the whole is disappointing. In the first place the expectations aroused by the title are in no ways lived up to. There is no fool and his money that soon part as might be surmised. In fact the story might be called anything from "Adventure in Switzerland" to "Romance in a Castle" and better represent its contents.

What material there is in the picture is not skilfully handled. Owing to a lack of substance the director has been forced, to give him the benefit of the doubt, to introduce various species of paddng. There is a long sequence showing the leads and a baby playing around with a birthday cake, and there's some Ouija board stuff dragged in for a laugh that has nothing to do with the story. And instead of building up the romantic element they plunge into a love scene that seems startlingly sudden.

The part of the author who goes to an old Swiss castle for inspiration and there finds a lady in distress seeking his protection, on the surface is ideal for O'Brien. But there are insufficient complications to this idea. After the romance has been introduced it is a matter of waiting until the divorce, though still jealous husband, reinforced by the police, seeks out the heroine. His purpose is to kidnap the child and bleed his ex-wife's father for a sum of money. But the author steps into the breach and rushes the heroine across the border, defeating the villain's purpose. The escape from the villain is made by sleigh and horses over the snow and, while picturesque, is not exactly thrilling in the best melodramatic sense of the word.

In the last love scene they take the business away from O'Brien and hand it to Rubye de Remer, the always decorative leading woman. She does the proposing and in such a way that the whole scene is her's. As O'Brien is known as the Great Lover of the screen the intent of the director in staging such a scene is hard to comprehend.

Arthur Housman appears as the heavy. He and O'Brien engage in a good fist fight which is the sustaining high-light of the picture. Others are Jules Cowles as a colored servant, who changes his shade in various of his sequences, and Charles Craig.

May Possibly Get Over with the Special O'Brien Admirers

Box Office Analysis for the Exhibitor

While this has a very attractive title, and while the star's immediately previous picture was meritorious enough to make them remember and send them back, the crowds that come to see "A Fool and His Money" may be rather disappointed, unless of course they be the unusually ardent admirers of O'Brien's. The chief disappointment is the surprising lack of material in the five reels.

If you want to play it on the chance of it getting over with the star's special admirers, tell them that it is a modern romance laid in one of Switzerland's old castles. "A tale of modern romance in an ancient and romantic setting" might be a good line to use. Play O'Brien big, and also mention the fact that Rubye de Remer is his leading lady. She has played with him before and has also been seen with other male stars.

The Season's Galloping Success

Carl Laemmle presents the Stupendous Romantic Drama

"The VIRGIN OF STAMBOUL"

UNIVERSAL-JEWEL
$500.000
Production De Luxe
Directed by
TOD BROWNING
FROM THE STORY BY
H. H. VAN LOAN

$9000.00

Six Hundred Seats
Only One Week!

At the SUPERBA in Los Angeles, which has only 600 seats, the Gross Receipts for the first week's showing of "THE VIRGIN OF STAMBOUL" were $8,964.50, not including the tax. This is an average of $2.13 per seat per day—or an average of practically fifteen dollars per seat per week. This is six dollars more per seat than was received on the next biggest attraction that ever played in this house, for it beats the house record by over thirty-four hundred dollars!

It is doubtful if any attraction ever equalled this record in the history of the business. CARL LAEMMLE wires: "Take it from me—'The Virgin of Stamboul' will beat 'The Kaiser'—'The Heart of Humanity'—and any other production that Universal ever marketed."

Starring

PRISCILLA DEAN

Some Short Reels

"Edgar's Hamlet"—Goldwyn

From the start to the very finish, the second of Booth Tarkington's "Edgar" comedies keeps the laughs coming at a rate that insures its success in almost any house. E. Mason Hopper who directed has done splendid work, while the story is up to Tarkington's highest standard. Burlesques on stage dramas are not new in pictures, but here, they have secured a new angle—have combined kid comedy with a rendition of "Hamlet". Throughout, the ruling spirit is one of youth—one that will recall the days of childhood to your audience. Every incident bristles with fun and is essentially true to life. The preliminaries to the performance, the situations in it, especially that portion wherein the colored lad playing the ghost begins to shuffle his feet rythmically to some familiar music, all serve to make the two reeler a hit.

"Shot in His Getaway"—Universal

Distributed equally over the two reels of this slap-stick comedy, a good-sized number of laughs will enable it to hold its own. They have employed a fair story in producingit—one that holds together in good style. In a few places it lags somewhat, but William H. Watson, who directed, has kept it going at a high rate of speed which prevents it from becoming monotonous. Opening it is a shot of a prohibitionist who produces a volume urging the downing of liquor. There is a laugh when he opens a trick book and brings forth a bottle of fire-water, which he hurriedly downs. The appearance of the villain, some of the chase stuff which they have brightened up with one or two unusual stunts and other incidents maintain a satisfactory average.

"The White Silence"—Famous Players

Few people will fail to appreciate the beauty of this Burton Holmes scenic. Ordinarily, one would not expect the average spectator to enthuse over snowy scenes after a winter as severe as the one just terminated, yet so impressive are the different shots that comprise the offering, that almost everyone will enjoy it. Captioned with selections from Whittier's "Snowbound," and Emerson's "Snow-storm," the production assumes a poetic aspect. One of the shots at the start showing the dark trees and background of snow strikes the onlooker, and after that the rest of the footage more than holds up. All combine in making it one of the best subjects of its kind turned out in quite some time.

"Birds of Gay Plumage"—Mentor

Parrakeets are seen in the opening section of this Mentor reel which has been tinted creditably. The titles are instructive, but rather elementary and incidentally more elaborate than those used in most of the preceding productions turned out by this organization. A cockatoo also makes its appearance and the part dealing with the birds is of unusual interest. The Grotto of Halong Bay, China, furnished the material for the second and closing portion, not photographed especially well, and below the standard set in what comes before.

"See-Saw"—Ford-Goldwyn

Saw making is not too complicated to be dealt with suitably in one reel, nor is it too elementary to be of interest, so that this Ford industrial reaches the proper average. All of the stages through which different kinds of saws pass have been screened clearly. The shearing, toothing, tempering, filing and making of handles as well as numerous other details are all taken up and the offering ranks with the best of these productions.

Bray Pictograph, No. 434—Goldwyn

Four parts, each entirely different, make up this Bray reel, a meritorious magazine. A toy model of a crossing, used to settle disputes in court, is dealt with as "The Silent Witness." The manner in which it is used is shown in a humorous scene, followed by a series of diagrams by E. Lyle Goldman explaining the manner in which the ear transmits sound waves to the brain. "Leviathans of the Lakes" shows how giant cranes lift great loads to the decks of large ships and an excellent "Jerry on the Job" cartoon, "A Tax from the Rear," winds up. It concerns the income tax and has many bits of business that register.

"What Could Be Sweeter"—National-Goldwyn

Not only does Carter De Haven play one of the two stellar roles in this two reeler, but he is also credited with writing and directing it. Starting out with a scene in which several youngsters appear—one that will appeal—they follow with some stuff that is not essential. It gets going in satisfactory style shortly thereafter, but the expected climax does not materialize and it slows up again toward the finish, ending rather suddenly. There are a few meritorious situations and some of the incidents provoke laughter, but as a whole it falls far short of the best De Haven comedies.

Another Goldwyn-Bray Comic

Using the Ouija board as a source from which to draw humor, a timely theme has been selected for the cartoon portion of this Bray Comic, the second one of the series. It concerns some of the exploits of the Shenanigan Kids, whose pranks, familiar to newspaper readers, cause confusion and finally result in their being spanked. The Lampoons chosen for the closing footage—gags and comments on current topics selected from publications, are in most cases funny, and the material generally better than that employed in the preceding release.

"Are Flirts Foolish—Gayety Comedies

Most of this single reeler consists of beach and in-and-out-of-the-room stuff, a great deal of which is not new. There are several laughable bits in the production, however, and with an acceptable cast, headed by George Ovey, it may get over. The best part of the offering is the action which takes place on the beach. As far as the story is concerned, there is little to be said for it. Besides making possible the various incidents which are held together somewhat loosely, it is of little importance and is not completed. Closing is a scene with Ovey being chased by an irate husband who follows him onto a centrifugal swing. The spectacle is novel, but as a conclusion to the reel is entirely too abrupt.

"Are Floorwalkers Fickle"—Gayety Comedies

Opening this Gayety one reeler is a unique incident. It takes place at a department store, during a sale, with George Ovey acting as manager. All of the prospective purchasers, women of course, encase themselves in football paraphernalia before the grand rush, which leaves the salesman exhausted. Thereafter, Ovey's activities with some women, and unfortunately his attentions to one who is escorted result in his being chased about by the offended male. Fate plays him a mean prank, when he is shipped to the latter's home in a large folding bed. Several laughs are distributed over the production which holds its own in creditable style.

Short Reels

"Should a Wife Come Back"—Christie Comedies

Under the guise of a title suggesting a problem drama, Christie has turned out another reel which does not register any too well. The basic theme of the piece smacks of the vintage of another day, and in addition they have failed to dress it up with any novel bits of business or many unusual situations. Jimmie Harrison and Dorothy Devore are featured, but the latter does not have very much to do, making her appearance when the offering is well under way and not occupying very much footage thereafter. For that matter, neither does Harrison have too much work. It is all built about the idea of hubby's sister and two friends coming to see him while his wife is on her vacation. He goes out and when sister leaves to purchase something, only her two friends remain. Result: Wifey returns, thinks her husband is faithless and immediately consults her lawyer. The only novel twist is that of having a burglar alarm, newly installed, to add to the confusion. As usual, they smooth things out for the finish.

"The Pawnshop"—Victor Kremer

"The Pawnshop" was one of the best of the earlier Chaplin pictures and this is proven by the fact that it stands as a splendid comedy today. Charlie's antics in the pawnshop, his famous trick of taking the alarm clock apart to see if it is worth pawning and then handing it back with a shake of the head to the owner, the sob-stuff between him and the old crook who after begging a loan produces a fat roll of bills and the old dough-throwing and knockabout stuff all register just as well today as they did when first thrown on the screen. Of Kremer's series this is doubtless one of the best if not the funniest of the lot.

"The Dog Catcher"—Reelcraft

Billy Franey, who appeared in support of Gale Henry in some of her recent releases as a featured performer, occupies a stellar role in this single reeler in which most of the comedy is furnished by dogs which make their appearance at different moments, Franey being dispatched to round up some of them in order that sausages may be manufactured. Some really good material results, and although much of it is not particularly bright, it possesses a sufficient number of laughs to get it over in fair shape.

"Picturesque Catalonia"—Mentor

Catalonia, a town in the Pyrenees abounds in mountain and river scenes that are quite fascinating. The Ter, a small, swift and typical mountain river furnishes much of the material for the initial portion of this Mentor reel. "Picturesque," the word employed in the title describes it exactly, for the scenes in the small city with its rushing river and mountainous background all hold the eye. Colored in fine fashion, it is an exceedingly good offering of its kind. Of unusual educational value is the portion concerning flowers, entitled "Country Flowers." It depicts the manner in which buds open and develop, and while not new is interesting. Small birds are dealt with in the closing footage which will hold its own, but has not always been tinted very judiciously. Contrast is lacking in in a few of the shots, but most of them are meritorious and the offering winds up suitably.

"Falling Waters"—Educational

Among Robert Bruce's recent releases, there have been some that are not up to his usual standard. This one however ranks with the best he has turned out, and is quite certain to score. The title is apt to mislead and furnish the impression that it deals entirely with waterfalls. There are some shots of that nature in the reel, but a great deal of it shows mountain streams and lakes. From almost the very start, it is replete with scenes that delight and eye and please the senses. Tall evergreens rising on the hills and running or falling water appearing in the scenes with refreshing results. The latter part shows some of the best surf material turned out in a long while and the evening scenes, calm and peaceful in contrast to what immediately precedes them wind it up suitably.

New Screen Magazine, No. 66—Universal

Hal Hodes who edits Universal's New Screen Magazine has secured a number of interesting subjects for this issue. There is a certain amount of resemblance between two of them, but otherwise the offering holds its own very nicely. A Kentucky mountaineer who without training manufactures his own tools and articles of furniture occupies the initial portion of the reel, after which some of the finished products of an artisan whose hobby is fashioning models of vessels are shown. The natures of these are identical, but the fault can be remedied readily by splitting these sections up or substituting something else for one of them. Some prize-winning canines make their appearance in the part titled "Tiny Aristocrats of Dogdome," after which a series of gags, called "Laughographs," some clever and others not so funny are offered. "It's a Bear," the animated cartoon which closes is one of the best things of the sort made in a long while. The theme employed is clever and the execution splendid. It concludes the offering most creditably and furnishes a fine culmination to an otherwise average production of this type.

"The Laughographs"—Jack Cohn—State Rights

A varied assortment of quips and gags, some of them aimed at the spectator in the captions, and others animated, that is, presented by performers in short lengths of footage, comprise the first production of this series. Some of the gags are old, but several of them are really humorous. The first one used is practically certain to get a laugh, and some of the stuff that follows immediately after is up to the mark. Not very new is the part in which the preacher scolds several lads for holding a lying contest, telling them that in his youth he never fibbed. He receives the prize, and while it is witty stuff, it is entirely too popular. Thereafter, this just maintains a fair average until the "Miracle" scene is reached. That is a corking bit of hokum and closes well.

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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XII, No. 32 Sunday, May 2, 1920 Price 25c.

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Features Reviewed

Cecil De Mille's.....WHY CHANGE YOUR WIFE
Paramount-Artcraft Special ..... Page 3

Constance Talmadge in.....THE LOVE EXPERT
First National ..... Page 4

DOWN ON THE FARM
Mack Sennett-United Artists..... Page 5

William Russell in.....LEAVE IT TO ME
Fox ..... Page 8

Houdini in .....TERROR ISLAND
Paramount-Artcraft ..... Page 9

Irene Castle in.....THE AMATEUR WIFE
Paramount-Artcraft ..... Page 12

William Farnum in.....THE ORPHAN
Fox ..... Page 13

THE FAMILY HONOR
King W. Vidor-First National..... Page 16

THE MIRACLE OF MONEY
Hobtra Henley Prod.-Pathe ..... Page 17

Short Reels ..... Page 19

News of the Week in Headlines

Monday

Harry Levey, Universal Industrial, holds no contract with exhibitor organization. Claims a misunderstanding.

First National Convention in Chicago opens.

Clarine Seymour, Griffith player, dead.

Tuesday

Shake-up reported in auditing department of Famous Players. Fifteen reported out.

Independent exhibitors in Chicago form new organization.

First National Gets from Mayflower Allan Dwan productions and those of R. A. Walsh and Sidney Franklin.

Petition in bankruptcy filed against United Picture Theaters of America, Inc.

Gladys Brockwell leaves Fox.

Wednesday

Associated Producers, Inc. ("Bix Six") form their own distribution with Oscar A. Price, formerly of United Artists, as president, and F. B. Warren, formerly of Goldwyn and Hodkinson, as general manager. Will deal direct with exhibitors.

Frank Hall takes over Triangle exchanges and films.

United Artists' meeting results in election of D. F. O'Brien, vice-president, and A. T. Banzhaf, secretary. No president named.

Signal Amusement Co., Atlanta, gets Associated Exhibitors' franchise in the South.

Thursday

Petition in bankruptcy filed against United Pictures Productions Corp.

First National to distribute two five-reel Mack Sennett comedies.

Exhibitors in Chicago name new organization, Independent Exhibitors of America.

Friday

Hugo Ballin forms own producing company.

First National convention in Chicago closes.

M. P. E. A., Inc., after information regarding operations of film clubs for the Department of Justice.

B. P. Schulberg, president of Attractions Distributing Corp.

Saturday

First National to put new sub-franchising plan into operation at once.

Educational secures distribution of series to be produced by Conservation Commission of New York State.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

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De Mille's Latest Deals With Matrimonial Trifles in Exotic Setting

Cecil B. De Mille's
"WHY CHANGE YOUR WIFE"
Paramount-Artcraft Special

DIRECTOR.....Cecil B. De Mille
AUTHOR.....William De Mille
SCENARIO BY....Olga Printzlau and Sada Cowan
CAMERAMAN .....Alvin Wykcoff
AS A WHOLE.....Gorgeous production dealing with trifles of married life and "preaching" against divorce.
STORY.....Not at all substantial in dramatic line; derives interest from sex clashes and lingerie display.
DIRECTION.....Exotic and often sensuous
PHOTOGRAPHY ..... Fine
LIGHTINGS ..... Splendid
CAMERA WORK.....Highly commendable
LEADING PLAYERS.....Thomas Meighan easy and natural as husband; Gloria Swanson and Bebe Daniels get all that is required over and show a million dollars worth of clothes.
SUPPORT.....Good but hasn't much to do
EXTERIORS .....Few used
INTERIORS.....Very rich; some extravagant
DETAIL.....Details of production and direction hold up the interest.
CHARACTER OF STORY.....Husband discovers that his divorced wife is much better than his second wife, so there is another divorce and another wedding. ....
LENGTH OF PRODUCTION.....7,175 feet

By the process of magnifying molehills to the dimensions of mountains Cecil De Mille has produced another gorgeous picture dealing with the clash of the sexes in married life. Superficially, "Why Change Your Wife" is very interesting and though it deals largely with trifles there are atoms of truth scattered hrough it that catch more than passing interest. From the production angle this De Mille opus is gorgeous, lavish, exotic and at times sensuous. In taking the spectator into the life and the home of his twice-married hero he displays on various occasions the finest lingerie, the sheerest silk stockings, the costliest corsets. And when it is added that this women's wear is exhibited by Gloria Swanson and Bebe Daniels, who are capable of stimulating even further interest in the articles by their own very graceful lines the picture takes on further rosy hues.

As a drama, "Why Change Your Wife" is close to nil. Interest is created and retained through lingerie, bare backs and limbs glimpsed through filmy things. and also by the manifold details of production and direction that De Mille stands sponsor for. No one, for instance, can blame Robert Gordon for capitulating to the model's charms when she enshrines them in such an atmosphere as that created by her ingeniously contrived couch containing a phonographic arrangement in one arm and a cellarette of rare liquers in the other.

Of course after Beth Gordon finds herself a divorcee because she couldn't live up to Robert's highly developed sensuous sense, she promptly turns around and shows him that she can out distance the model, his second wife, in this identical line. And Robert regrets his divorce and second marriage. The process of bringing Robert and Beth together again consumes the latter half of the picture, and it is done to the tune of some good comedy situations and some that miss being realistic or dramatic, such as the fight between Beth and the second wife. This is a very strained sequence.

Will Reach a Vast Public and Doubtless Will Make Striking Appeal

Box Office Analysis for the Exhibitor

With but few exceptions it is highly probable that "Why Change Your Wife" is going to go big before all audiences. Its greatest vogue will doubtless be attained in houses of the Broadway and transient class. Its spice, its gorgeous displays of clothes and of extravagance in setting, its interesting detail are things which will bring it success in such houses. As for neighboorhood theaters, everything of course depends on the neighborhood. In view of the foreging description the individual exhibitor is his own best judge on this point.

Of course De Mlle is capable of better things than this. At times herein he insults intelligence while catering to the supposed mob demand for the exotic and the sensuous and the forbidden. But like "Don't Change Your Husband," "Why Change Your Wife" has an immense public.

With De Mille's name, with the popularity of Thomas Meighan and Gloria Swanson (and mention of their last success, "Male and Female"), and with the advertising possibilities of the theme, certainly no exhibitor who plays this picture should find it difficult to contrive ways of drawing unusual crowds.

Great. You Can't Help But Like It

Constance Talmadge in
"THE LOVE EXPERT"
First National

DIRECTOR ..... David Kirkland
AUTHORS.....John Emerson and Anita Loos
SCENARIO BY.....John Emerson and Anita Loos
CAMERAMAN .....Oliver Morris
AS A WHOLE.....Really good entertainment; has plenty of laughs and lots of amusing situations.
STORY.....Not probable, of course, but offers the best opportunity the star has had since "The Virtuous Vamp."
DIRECTION.....Held the interest evenly throughout.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Clear
CAMERA WORK.....Very good
STAR.....Right in her glory as the "innocent little vamp."
SUPPORT.....All help the star very well
EXTERIORS.....Some pretty Palm Beach scenes
INTERIORS.....Look like the real thing
DETAIL .....Nothing wrong
CHARACTER OF STORY.....Love-seeking young girl marries off the fellow's entire family so he will be free to marry her.
LENGTH OF PRODUCTION.....5,888 feet

John Emerson and Anita Loos have certainly given Constance Talmadge a good one this time, if you can judge from the attitude with which it was received at the Strand. The laughs were continuous and it wasn't difficult to observe that everyone was mighty well pleased.

At any rate "The Love Expert" is surely amusing and Miss Talmadge, with her ingenious personality and winsome manerisms will win any audience. A well selected cast, including Jack Halliday, leading man in Norma's last picture, Arnold Lucy and Natalie Talmadge, all do their bit toward the success of the venture. Director Kirkland has handled the story very well and there are some original touches that are great. For instance, Connie's recipe for love describes the symptoms as quickening heart beats, throbbing pulse and flushed face. A close-up shows the victim's heart undergoing these effects and the faces actually turn red. This bit provided some big laughs.

The titles contain some fine Emerson-Loos humor and one especially had them laughing long after it had been shown. Among those in the fellow's family whom she must marry off before the fellow can marry her, is Aunt Cordelia—you know the type, ear trumpet, glasses, curls, etc. Connie shocks her nearly to death by asking "How long is it since you had a thrill?"

Arnold Lucy, the father, finally decides to send his "man crazy" daughter Babs to her Aunt Emily in Boston in the hopes that she will outgrow the malady but the fever increases. Babs experiences all the symptoms of being in love with Aunt Emily's fiance, Jim, who is the manager of her father's Boston office. But Jim has two sisters and Aunt Cordelia to provide for and cannot marry.

Babs sees that Aunt Emily is not really in love with Jim, so she proceeds to arrange to get him herself. She manoeuvers to get all hands to Palm Beach where they are some great bits in which Babs matches up Jim's family. Particularly when she puts Aunt Cordelia in her father's room and the situation is so compromising he is compelled to agree to marry Auntie.

Of course in the end she is successful in getting rid of all Jim's dependents and after a little more manoeuvering, considerable heart beating and face flushing, he proposes and the fade-out shows them disappearing in a roll chair.

Should Be A Treat For The Box Office

Box Office Analysis for the Exhibitor

Get this one if you can, for it's hard to conceive of anyone not liking it. It's good all the way through. The laughs keep coming and every one registers. And some are mighty big—big enough to keep them laughing after it's all over. You may be sure the original bits regarding the blushing and heart throbbing will surely get them.

You can say a whole lot about the star. She deserves it this time, and give Mr. Emerson and Miss Loos their share of the credit. Run lines like: "Girls, if you're in doubt as to whether he loves you or not, Connie Talmadge will show you how to find out. She's a 'Love Expert.'" Or, "Marrying off your fiance's family is no trouble if you know how to do it. See the 'Love Expert' do the trick."

Mack Sennett Comes Through With a Feature That Delivers

"DOWN ON THE FARM"
Mack Sennett-United Artists

DIRECTORS.....Erle Kenton and Ray Gray
SUPERVISED BY.....Mack Sennett
CAMERAMEN.....Fred Jackman and Perry Evans
AS A WHOLE.....Up to Mack Sennett standard with a lot of new tricks and gags that register wonderfully well.
STORY.....Sufficient to hang the comedy business together.
DIRECTION....Shows an abandonment that could have been achieved only through great care
PHOTOGRAPHY ..... Good
LIGHTINGS.....Nothing elaborate attempted
CAMERA WORK.....Very capable
LEADING PLAYERS.....Louise Fapenda, Harry Gribbon, Jim Finlayson and Billy Armstrong handle principal roles well.
SUPPORT.....Teddy, the cat and baby prominent; Ben Turpin only appears in a bit.
EXTERIORS.....Good farm stuff
INTERIORS.....Answer the purpose
DETAIL.....Much comedy stuff that registers as sure-fire.
CHARACTER OF STORY.....Business of refuting the villainous landlord and mortgage holder.
LENGTH OF PRODUCTION.....About 4,700 feet

"Down on the Farm" has a load of new laughs and is generally up to the standard that Mack Sennett maintains in his two reel comedies. Its only faults are really not in the picture but register themselves nevertheless as errors of omission. These are two in number. The first is the disappointingly brief space awarded Ben Turpin. From the advertising you are led to expect that this gentleman has one of the stellar roles and you greet his initial appearance with an appreciative laugh. But the Knight of the Cross Eyes has only one brief sequence, just a bit of a role. The second point of debate is the length of the film. Listed as of feature footage its running time suggests a length of a mere three thousand feet.

However, the actual contents of "Down on the Farm" is fine in the Mack Sennett sense. In the first place he has seemingly been inspired by the locale of the action and has originated a lot of new tricks and gags that belong particularly to the soil. There is a sequence, for instance, showing Louise Fazenda going along in the freshly ploughed field planting corn. A flock of geese follow her up and eat up the seed as soon as it leaves her hand.

Besides original gags of the above nature there is the presence of Teddy the dog, Pepper the cat, and the Sennett youngster, all of whom amaze and amuse because of their cleverness. The sequence showing Teddy rescuing the baby from his perilous position on a shaky board over a waterfall is particularly well done.

Speaking of plot, there is sufficient of it to hang the various tricks and gags together. There is the villainous landlord with his mortgage, the farmer's daughter and the poor but honest farmhand. The daughter concocts a "past" to get rid of the landlord's attentions. She is about to marry the farmhand when he landlord discovers a letter saying she has inherited wealth. He tells the farmhand of the fake "past" and the wild mixup is on. An unusually good sequence is staged when the man supposed to be connected with the daughter's past enters the action and believes all his accusers have gone "cuckoo."

Louise Fazenda renders yeoman service as the farmer's daughter, Jim Finlayson is the burlesque landlord and plays the role with due comedy appreciation. Harry Gribbon is the farmhand and Billy Armstrong the innocent victim of the girl's "past." Marie Prevost apears in the brief sequence with Turpin.

Something "Different" to Exploit That Should Run Up Records

Box Office Analysis for the Exhibitor

The name of Mack Sennett stands for the best in the knockabout comedy line and when you let the public know that "Down on the Farm" is a feature from his studio the rest should be merely a matter of counting big receipts.

There are various ways of exploiting the picture. The title suggests several types of ballyhoo advertising as well as lobby decoration. Any stage setting or songs rendered during the performance should be of rural character.

But the most important work of all is to let the public know that you have a Mack Sennett feature and to let them know this through increased newspaper advertising. The picture will stand up well along side of adjectives and you can advertise it with merited enthusiasm. And as feature comedy of this type so rarely makes its appearance, "Down on the Farm" should have small trouble in running up records where it is properly handled.

FAITH and Hope mirrored in the soul of a wholesome country girl.
Lust and Trickery looming in the shadow of an underworld parasite.
A Romance, touched by the highlights of all human emotions.
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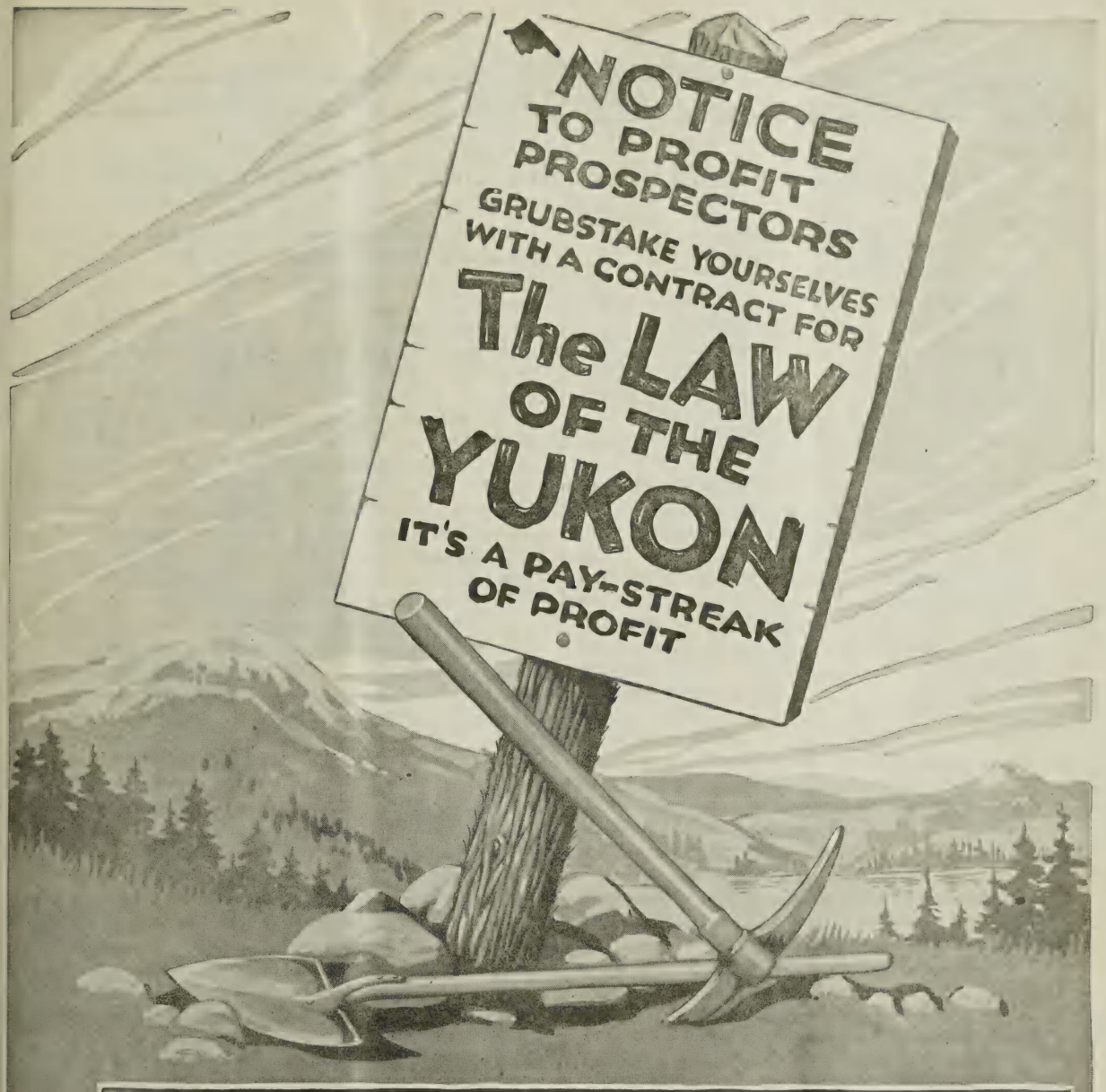

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Sad Attempt to Make a Farce From Totally Inadequate Material

William Russell in
"LEAVE IT TO ME"
Fox

DIRECTOR ..... Emmett J. Flynn
AUTHOR ..... Arthur Jackson
SCENARIO BY ..... Jules G. Furthman
CAMERAMAN ..... Clyde DeVinna
AS A WHOLE ..... Two reel comedy idea stretched out to five painful reels.
STORY ..... Inadequate, disconnected and lacking in appeal.
DIRECTION ..... Allowed some of the players to overact considerably and generally seems lost in maze of inconsequential scenes.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... No effects striven for
CAMERA WORK ..... Good
STAR ..... Is lost in unsympathetic role that doesn't afford him many comedy opportunities.
SUPPORT ..... Satisfactory
EXTERIORS ..... Some pretty ones
INTERIORS ..... Adequate
DETAIL ..... Good enough
CHARACTER OF STORY ..... Episodes concerning rich fellow's bluff about going to work
LENGTH OF PRODUCTION ..... About 5,000 feet

To consider the story contained in "Leave It to Me" for a five reel feature was foolhardy. At best it might have made an average two reel comedy. Elaborated upon to fill in the extra footage demanded here it appears as a picture, quite inadequate, disconnected and lacking in appeal. It is a painful attempt to fashion a farce around one of those breezy, high spirited heroes.

The opening is promising. It reveals some very pretty Santa Barbara shots with the leading characters disporting themselves in an outdoor bathing tank. But subsequently little that is meritorious makes its way to the screen. William Russell appears as a rich young man, Dick Derrickson, whose fiancee, Madge, breaks off the engagement because he won't go to work.

Deciding that he must do something to placate her he buys a detective agency that hasn't had a job for two years and puts his name on the door. Even then Madge is dissatisfied for she discovers that he has picked this job because there is no work attached to it. So Dick sends for a flock of crooks to invade the town and commit crimes under his direction that he may have the honor of doing the cleanup work.

Here is a very rich farce idea and one which, imaginatively developed, might have made entertainment of a most amusing sort. But it takes more than a mere idea for a pictorial farce and it appears as if Messrs. Jackson and Furthman, who respectively wrote and scenarioized the present one, stopped short after hitting upon this basis.

The subsequent action is not worth relating here. The plot is neither coherent nor sustaining and the laughs can easily be numbered on the fingers of one hand. There is a lot of business about incriminating letters written by Dick's friend and held by an ex-chorus girl that is pushed into the general shape of a plot, but the interest it arouses is nil.

They conclude after a foolish automobile chase has been staged in which all the members of a wedding party partake. The final fade-out showing Dick and Madge embracing leaves no feeling of satisfaction, for Dick never made good on his effort at work and his antics were little short of painful in the majority of cases.

Russell seems lost in the role of Dick. Eileen Percy is pretty enough as Madge. Harvey Clark overdoes the detective role to an impossible extent. Others are Hal Cooly, Billy Elmer, Lucille Cavanaugh, Marcelle Daley and Milla Davenport.

You'll Have a Hard Time With This Even With Russell's Fans

Box Office Analysis for the Exhibitor

No matter how popular William Russell is with your clientele, "Leave It to Me" is going to leave them pretty much dissatisfied after it's all over. There was an idea for a farce in the importation of the crooks but it wasn't developed to any creditable extent. Moreover, even in farce comedies a sympathetic hero is necessary on which to center the appeal. The make-up of Dick Derrickson's character hasn't anything very commendable about it and he doesn't perform anything wonderful during the run of the picture.

However, the main cause for the picture's failure to register is its utter lack of a continuous, substantial plot. It starts going in the right direction, gets a few steps on its way, then crumples up in a heap and passes out. And no effort on the part of those concerned in the production succeeds in reviving it or the interest that has died with it.

They've Gone Very Wild On Both Story and Thrills in This

Houdini in
"TERROR ISLAND"
Paramount-Artcraft

DIRECTOR ..... James Cruze
AUTHORS..... Arthur B. Reeve and John W. Grey
SCENARIO BY..... Walter Woods
CAMERAMAN ..... William Marshall
AS A WHOLE..... Attempt at stunt and thrill picture, but in most cases they go wild and get laughs.
STORY..... So terribly melodramatic that they apologize for it in one of the first subtitles.
DIRECTION..... Doesn't show much skill; overworking of stunts shows this.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Satisfactory
CAMERA WORK..... Didn't catch star in actual act of doing any one of his liberating stunts.
STAR.... Hasn't the chance to show what he can do
SUPPORT..... Average, containing Lila Lee and Rosemary Theby.
EXTERIORS..... Good water stuff
INTERIORS ..... Satisfactory
DETAIL..... Some awful mistakes in direction, such as character's ability to stay under water for minutes.
CHARACTER OF STORY..... Search and battle for sunken treasure.
LENGTH OF PRODUCTION..... 5,813 feet

"Terror Island" is awfully rude to an audience's sense of plausibility. And while an audience's bump of this element is varyingly developed, it must be stated that the average well-known audience won't stand for the general line of far-fetched melodrama that is handed out in this picture. It's a plain case of going wild on thrills. Thrills are thrilling so long as they are within the limits of plausibility. An automobile dashing across a track and just missing the cowcatcher of the oncoming engine is thrilling because it might happen. In passing this is the best thriller in "Terror Island."

The melodramatic frame provided for the attempted thrills by Arthur B. Reeve and John W. Grey is none too good either. In fact it is so wild in conception that the title writer makes a little apology for it at the start. It introduces Houdini as Harry Harper, inventor of a submarine to salvage sunken treasure. When Beverly West reads of this she goes to him and appeals for aid to rescue her father. It seems he is held prisoner by savages on a distant island and unless she appears by a certain date with a certain jewel he will be offered as a sacrifice. If she does appear father can go free and the natives will also show him the spot where a ship with a cargo of diamonds was sunk.

Beverly has villainous relatives galore who attempt to steal the jewel from her, but gallant Harry Harper is always ready to defeat their ends and despite the fact that they string him up in chains and throw him off the wharf in a roped box he escapes to his submarine and sets off on his heroic mission. Incidentally Houdini is not shown doing these liberatng stunts, and so lays himself open to criticism.

Once the scene is transferred to the island the wild-eyed thrills start. Beverly is thrown over a precipice locked in a safe. A villain descends in a diving suit, places a charge of dynamite under the safe and returns to his ship. Then Harry lets himself out of his trick submarine, opens the safe somehow and swims back with the perfectly able Beverly! Oh boy, what lungs Beverly must have! Well, after that they swim out of the submarine again, five or ten minutes under water not having affected them to any great extent, and scare the natives to flight by posing as ghosts.

Houdini has Lila Lee in support as the oxygenized Beverly, while Rosemary Theby is a desperate villainess. Others are Wiltch Taylor, Eugene Pallette, Ed Brady, Frank Bonner, Ted Duncan and Fred Turner.

Chances Are Pretty Big That This Will Get Laughed At

Box Office Analysis for the Exhibitor

What with the terribly far-fetched thrills in this it isn't very likely that it will register with the majority of audiences. All audiences are ready to be thrilled and fooled if the thrilling and fooling is done skilfully, but such is not the case here and the probability is that most audiences will laugh right out as they pile impossibility on impossibility as the story progresses.

Houdini's first picture for Paramount was a real good thriller. Most likely they will remember it, and if you display his name with this one they will come in in large numbers. But audiences aren't made up of dubs, and while you may find some of the kids responding to the stuff in this even they are pretty wise (sometimes wiser than the old folks in the long run).

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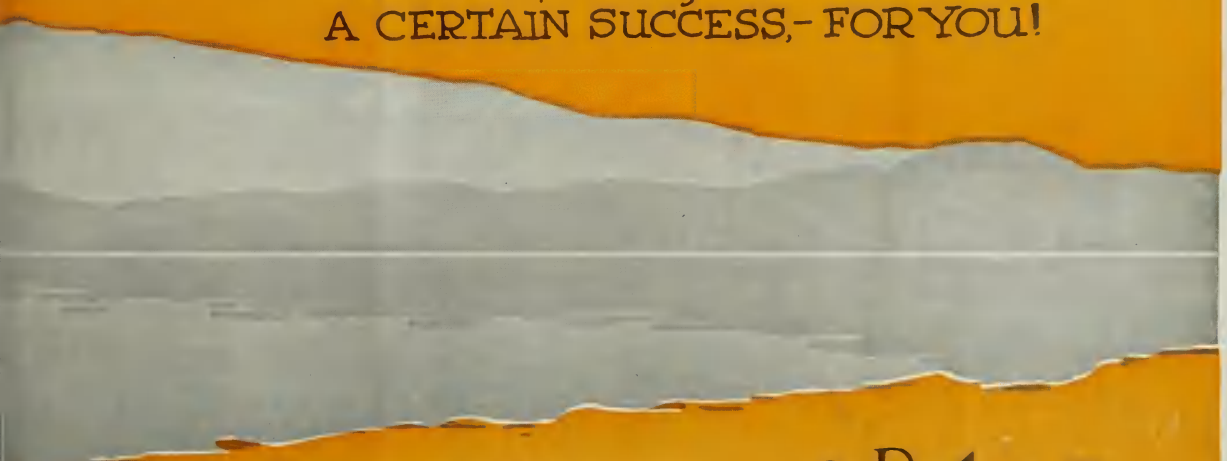


Pathé Distributors

Very Conventional Story With Star Miscast

Irene Castle in
"THE AMATEUR WIFE"
Paramount-Artcraft

DIRECTOR ..... Edward Dillon
AUTHOR ..... Nalbro Bartley
SCENARIO BY ..... Jane Murfin
CAMERAMAN ..... Hal Young
AS A WHOLE..... Uninspired and quite unconvincing picturization of very old story material.
STORY..... Very conventional in theme and treatment with rather unreal heroine.
DIRECTION ..... Average
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Average
STAR..... Doesn't convince in "Ugly duckling" role; all right when she blossoms forth in fine clothes.
SUPPORT ..... Average
EXTERIORS..... Very few used
INTERIORS ..... Appropriate
DETAIL ..... All right
CHARACTER OF STORY..... Unappreciated, plain wife transforms herself into butterfly and wins husband's love.
LENGTH OF PRODUCTION..... About 5,358 feet

The conventionality of this story seems to have gotten the best of those concerned in its production with the result that the completed picture appears as an uninspired ,commonplace picturization of a theme that has been handled with more appreciation many times before. Furthermore the story was a most unwise choice to make for a star of Irene Castle's ability and reputation. She has a name for being well dressed, in fact this has been in a large measure responsible for her success on the screen—her ability to display gowns gracefully. Not a skilled actress, Miss Castle therefore has a peculiarly hard and unsuccessful time of it trying to make herself convincing in the role of an ugly duckling whose main fault is that she doesn't know how to make herself attractive by dressing appropriately.

Justine Spencer has been reared in a French convent and comes to America with very provincial ideas about clothes and morals. Naturally she is shocked to find her mother a musical comedy queen, but not more so than the musical comedy queen is to find her daughter grown to young womanhood. There were comedy opportunities in this phase of the story that have been entirely overlooked in its picturization. And it seems peculiar that a director of well developed comedy sense like Dillon didn't show more of the play between the mother, who wanted to be thought young, and her daughter.

One of the mother's youthful admirers kills her in a jealous rage and then takes his own life. This scene is played with small dramatic sense. It just happens, that's all. Afterwards Cosmo Spotiswood, a wealthy clubman, taking pity on Justine, marries her and then retires to the remote recesses of his club. This hurts Justine, because she loves him, but she can do nothing.

It is only when Cosmo has departed on a trip abroad that Justine awakens. Her awakening is brought about by her mother's old maid who straightway makes a beauty out of her by bobbing her hair and ordering fashionable clothes. And this beautifying process seems also to sharpen Justine's wits, for when Como returns home she plays upon his jealousies and makes him fall madly in love with her.

The happy ending is brought about through a rather usual series of circumstances which are so usual and treated in such a commonplace manner that they don't register as very dramatic.

Supporting the star are William Carleton as Cosmo, Augusta Anderson as the mother, Arthur Rankin as her young admirer, and S. J. Warrington, A. Saskin, Mrs. Charles Dewey and Ellen Olson.

Star's Feminine Admirers Will Hardly Accept Her In This Role

Box Office Analysis for the Exhibitor

Irene Castle holds, or did hold, a very high position in the hearts of picture goers, and particularly with the ladies of the matinee. They admired her for her clothes if for nothing else. And before these ladies the star in her present role is going to appear very unconvincing. That she should assume the part of a plain little girl is quite without the bounds of plausibility. If she were a great actress she mght be able to get away with such a part, but Miss Castle is at best a fascinatingly decorative figure in an evening gown.

After the middle mark of the picture is passed and the star is shown in the best gowns, the picture makes a better impression. But on the whole the story and the uninspired manner in which it has been treated prevents the picture from reaching a mark anything higher than average.

A Western That Departs From the Beaten Path and Registers As Big

William Farnum in
"THE ORPHAN"
Fox

DIRECTOR.....J. Gordan Edwards
AUTHOR.....Clarence E. Mulford
SCENARIO BY.....Roy Somerville
CAMERAMAN.....John W. Boyle
AS A WHOLE.....Crackerjack western with unusual atmosphere written around very sympathetic good bad man character.
STORY.....Interest remarkably well sustained through skilful story development.
DIRECTION.....Very distinctive; lifts this quite far above the usual western picture.
PHOTOGRAPHY..... Very good
LIGHTINGS .....Very good
CAMERA WORK..... Excellent
STAR.....Puts a lot of personality into his role and makes it stand out as human and appealing
SUPPORT ..... Very good
EXTERIORS.....Some western shots that are different from the ordinary run.
INTERIORS .....Few used
DETAIL ..... Very good
CHARACTER OF STORY...Romance and revenge
LENGTH OF PRODUCTION.....About 5,800 feet

Here's a western that stands head and shoulders above the usual run because it is different in general background, in atmosphere, in central character and in many of its principal situations. In addition to all this, it has been very skilfully developed and contains many surprising little twists and delightful comedy moments that will most certainly register with all audiences.

Director J. Gordon Edwards deserves much of the credit due the success of the production. In the first place he has staged the action, practically all of which takes place outdoors, in a new set of exteriors. You can't recognize them as the same ones you saw in the western you ran last week. They're something different and afford a background full of atmosphere and color.

As said, the plot is remarkably well developed, a strong sustaining interest does, in fact, run straight through the picture. The many scenes of the good bad man with those that should be his enemies but cannot be owing to their capitulation to his pleasing personality have the element of suspense in common with an effective comedy strain. It is these things that count so largely in favor of "The Orphan."

The story brings the time-honored Indians back in the limelight, but their presence is not to be noted for its conventionality but solely for the additional color and suspense it lends the story. William Farnum appears as a roaming bandit, nicknamed the Orphan. Ever since a child he has been hunting his father's slayer. Near a western town he saves the sheriff from the Indians and also drives the redskins away from the stage coach in which the sheriff's daughter is riding to join him.

Thus he makes fast friends of these two and also the driver of the stage coach. The balance of the action concerns the sheriff's pardonable efforts to avoid capture of the bandit and the activities of a certain ranch owner to bring about his death. In the end, of course, the ranch owner turns out to be the man who killed the Orphan's father. There is a chase and the Orphan comes back alive. He has a job given him and receives the love of the sheriff's daughter.

Farnum is at his best in the title role and brings a very forceful character into being as the good bad man. George Nichols and G. Raymond Nye as the sheriff and stage driver have sympathetic parts. Louise Lovely is the girl. Others are Henry Herbert, Earl Crain, Harry de Vere, Al Fremont and Olive White.

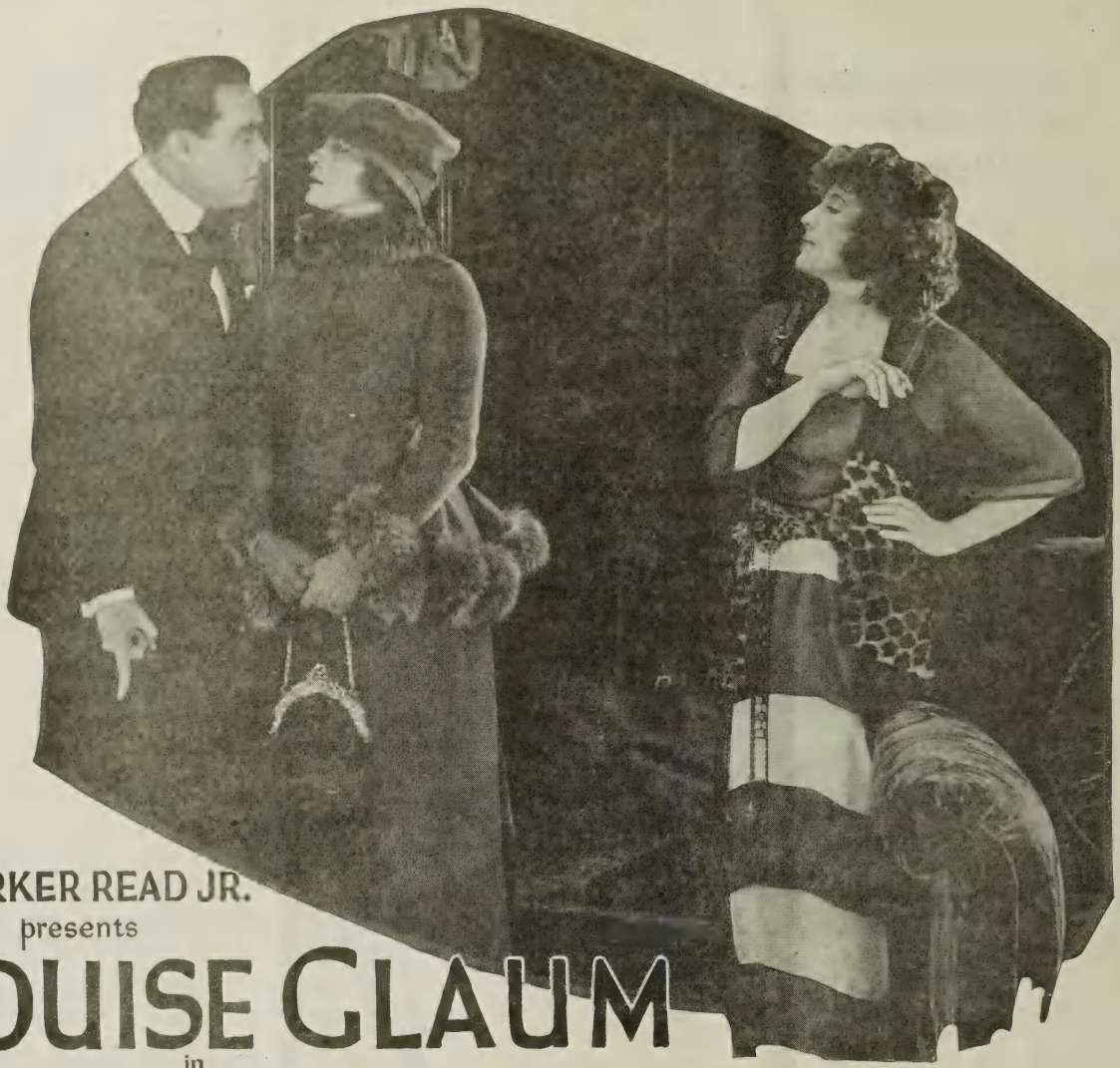
There is only one bad slip. That comes when Farnum has his temple grazed by a bullet causing blood to flow. In the next scene there isn't a sign of it.

Let Them Know That You Have Something Different In This

Box Office Analysis for the Exhibitor

Here's one that you can spread yourself on. It's a western that's different, that's far out of the ordinary. In advertising it concentrate on this fact. Frame a reader something on this order, "It's a western, but it's different. Gone is the conventional bar-room setting, the roulette wheel, etc. Instead appears a great human story with a great big human character as its central figure, a story filled to the brim with drama, with thrills and with comedy.

Your William Farnum stock will soar several points after his appearance in this. Come out with a good spread on his name. It would also pay to mention J. Gordon Edwards, the director. His name has appeared on many Fox pictures, including the big Theda Bara success of the past, and folks know him as a man they can depend on for worthwhile entertainment.



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Melodrama of Old South Based on "Right Thinking" Theme

"THE FAMILY HONOR"
King W. Vidor-First National

DIRECTOR.....King W. Vidor
AUTHOR .....John Booth Harrower
SCENARIO BY.....William Parker
CAMERAMAN.....Ira H. Morgan
AS A WHOLE.....Melodrama of small southern town utilizing "right thinking" idea to achieve happy ending.
STORY.....Is capably handled and maintains an interest above the average throughout.
DIRECTION.....Has achieved a fine southern atmosphere in most instances and production is enriched through care of small details.
PHOTOGRAPHY..... Very good
LIGHTINGS.....Some exceptionally pretty effects
CAMERA WORK.....Very good
LEADING PLAYERS.....Florence Vidor, Roscoe Karns and Ben Alexander stand out in principal roles.
SUPPORT.....Charles Meredith and George Nichols run them close seconds.
EXTERIORS.....Full of real southern atmosphere
INTERIORS ..... Same
DETAIL.....Great attention paid details enriches production without burdening it.
CHARACTER OF STORY.....Perjurers reform and confess to truth at murder trial because of influence of child.
LENGTH OF PRODUCTION.....5,584 feet

The general effect created by this picture, King Vidor's initial First National, is highly pleasing, and although King Vidor has put nothing big or pretentious in the production, it should strike a responsive chord in all audiences because it shows in a very pretty manner the triump of Good over Evil. It is accomplished by considerable play on the act of "Right Thinking," but it is done in such a way that no religious propaganda is dominant. It's there all right, there is no mistake about that, but it is welded into the melodramatic story that is made human and appealing through the fine atmosphere achieved in the production and numerous little touches. The locale is the old South and Vidor has generally succeeded in communicating the old southern atmosphere to the screen in all its attractive realism.

The story tells of the disgrace brought on the old Tucker name by a scapegrace boy, Dal. His sister, Beverly, has deprived herself of everything to send him to college and he had turned out a drunkard and gambler. After a raid on the town gambling house he is accused of murder. The real murderer, the proprietor of the place, secures witnesses who offer perjured testimony that Dal committed the crime.

And when his case seems altogether hopeless little Ben Tucker appears in the court room. His radiant face and innocence completely reform the perjurers and they regain their positions on the stand to tell the truth. Of course this climax sequence is altogeher artificial. Anyone at all familiar with court rooms can sense innumerable false turns in it. But at the same time it is prettily done and the happy ending is achieved in a different manner.

Florence Vidor appears as Beverly and gives a delicately appealing performance. Roscoe Karns is the wayward brother and plays the role ever so realistically. Ben Alexander is in his element as the child. Charles Meredith as Beverly's suitor makes the most of his role. George Nichols, John P. Lockney, Willis Marks and Harold Goodwin complete the cast.

Given a Good Presentation This Will Make Profound Impression

Box Office Analysis for the Exhibitor

You have a picture here that is certainly going to make an impression on everyone. Given the proper presentation (and careful attention should be given to the musical accompaniment) its dramatic value will be materially enhanced. In fact, offered in the same artistic taste as it has been produced, the probability is that it will be profoundly moving. The "right thinking" idea behind it you can mention or not, just as you please. It might help in some cases. In others it might injure. But whatever the benefits it brings from the advertising standpoint it certainly helps the entertainment.

The story gives you the opportunity to cater to the thrill loving crowds as well. Mention of the gambling hall, the raid and the perjured murder trial, together with the old southern locale and the effort of the girl to uphold the family honor, will serve to arouse more than a passing interest in the production. The fact that this is King Vidor's first independent production should be made known, particularly if you played his Brentwood pictures. And you will also find that the majority of those in the cast have reputations of some value from the box office standpoint.

It's Different and Has a Genuine Appeal

"THE MIRACLE OF MONEY"
Hobart Henley Prod.-Pathe

DIRECTOR ..... Hobart Henley
AUTHOR ..... Beaulah Poynter
SCENARIO BY ..... Not credited
CAMERAMAN ..... Richard Fryer
AS A WHOLE..... While not a marvelous production it has a wonderful appeal because it's different, real and lifelike.
STORY..... Gets away from the usual line of picture stuff and registers some distinctly human bits.
DIRECTION..... Shows fine judgment in selection of types and manner of handling story
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Fair
CAMERA WORK ..... Average
PLAYERS..... Splendid selections for various parts; no one given prominence.
EXTERIORS..... Only one or two
INTERIORS ..... Appropriate
DETAIL..... Well taken care of
CHARACTER OF STORY..... A romance of middle age.
LENGTH OF PRODUCTION..... 4,515 feet

The fact that it is different, that it gets away from the usual routine material and plot of the present day picture story, helps a whole lot in making "The Miracle of Money" a worth-while picture. It contains that element of romance found along the time of life when hope dies hard and is easily revived.

While it isn't a marvelous production, "The Miracle of Money" is decidely accurate and always real. New Yorkers especially will recognize scenes shot in one of the city's large hotels.

In her younger days Emmy Hodges had hoped to marry Jim Heath, but he had gone away and never returned. With her cousin, Patty Hodges, Emmy set the styles in headgear for the ladies of Provincetown. The two women were in their forties when they came into possession of a large fortune left them by an uncle. Patty's whole ambition was to make Emmy happy, make her forget the past.

They came to New York and established themselves in one of the best hotels, toured the Fifth Avenue shops and spent their money freely. But Emmy observed that for some reason or other folks were laughing at them. But Patty found the reason. Their girlish frocks were not in keeping with their faces.

The two "girls" visit a beauty shop and suffer the various processes of being made pretty.

Then fate, destiny, or whatever you may wish to call it, placed a sick man in the room next to the Hodges. It was the small town curiosity perhaps that lead Patty to inquire who was ill in the next room and while she is quizzing the physician she hears the man calling "Emmy." She enters the room and finds Jim Heath. In the meantime he had been searching for a younger brother and making good a large amount which the youth had stolen when he eloped with Emmy's younger sister.

Patty calls Emmy in and there is a happy reunion for Emmy and Jim while a fade-out shows Patty weeping with sheer joy.

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They Should Like It Because It's Different

Box Office Analysis for the Exhibitor

"THE MIRACLE OF MONEY"
Hobart Henley Prod.-Pathe

If you feel the need of something "different," something that gets away from the customary "love stories" or "domestic troubles," this one is a good bet. It starts out with real people, the kind found in a small town, in this case two women along in middle life, but in whom the spirit of romance is not quite dead.

There are many angles from which to appeal to your patrons. Tell them about the story. Say the picture contains scenes actually taken in one of New York's most fashionable hotels; scenes taken in a Fifth Avenue shop and a real beauty parlor. The women will be interested in the shopping tour. Tell them "They thought they were old maids. But see what clothes and money did for them. It's 'The Miracle of Money.'"

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"A TEST WILL TELL"

Some Short Reels

"Don't Weaken"—Pathe

Golf links are the scene of a great deal of the action in another single reeler in which Snub Pollard and his short colored companion do most of the work. There is some creditable material in the piece and although some of it is not especially effective, it is a fair offering. The scene in which the two dubs attempt to locate the minute white sphere, missing it until Pollard is forced to resort to a ruse to make them believe they finally succeeded in hitting the elusive pellet is practically certain to secure a laugh and one or two other bits are also likely to be productive of giggles.

"Her Lucky Day"—Reelcraft

With several commendable situations woven about a fairly clever story, this two reeler, starring Alice Howell and featuring Dick Smith is likely to prove quite acceptable. There is much material in it that is not especially funny, but a great deal that is up to the mark and will in all probability make it worth while. In the scene, early in the offering, wherein the dog and cat cause some confusion, there is some stuff that will provoke a few giggles. Thereafter, the action in the cafe holds up fairly well, with the dog and monkey used, getting results. The bit in which the principal comedienne imagines herself facing St. Peter before the gates of Heaven, only to be spirited away by the devil, has not been staged as elaborately as it could have been, but will undoubtedly produce a satisfactory effect. At the end, they disclose the fact that most of what came before was a dream—a conclusion which no longer is unusual and one which is not essential here. Dick Smith directed.

"Shimmy Shivvers"—Bray-Goldwyn

The spectacle of someone shaking the shimmy is quite familiar in animated cartoons, and since the justly celebrated shake is given considerable footage in the cartoon which makes up the first part of the third of the series of Bray Comics, it does not register very heavily. Neatly drawn, it holds attention but does not bring the laughs very fast. Following that portion is a series of lampoons, gags and witty remarks of various sorts. Several of these are funny, but there is no deviation from the general run of this sort of material which has lost its novelty and does not go as well as it did originally. There is more than enough of it on the market.

Pathe Review, No. 43

As is the case in most screen magazines, variety is the ruling feature in another Pathe Review which ranks with the general run of offerings of this sort. Two colored portions, a slow motion study, footage devoted to the cleaning of silverware, and an Apache dance are taken up in it. While each part is interesting enough in itself, there is no particular feature to make it stand out above numerous similar reels. Hard-working Portuguese women and some African animals are dealt with in the colored parts, which incidentally should be separated so that one does not follow the other. Feminine swimmers illustrate several strokes under the section titled "Venus Takes a Swim." How silverware is cleaned and polished at hotels is shown in another bit, and the combined tough and symbolic dance which closes holds attention.

Pathe Review, No. 44

Dr. Ditmars discusses an ostrich-like bird, called the Emus, in the opening part of this production. After that comes the usual colored part, which in this case consists of scenes shot in Nimes, France. The manner in which an expert cowboy knife-thrower hurls the blades in the direction of a courageous young lady is seen in the part wherein the action is slowed to one-eighth of its actual speed, and the production of salt at San Mateo, California, occupies another part. Desiree Lubovska displays the Terpischorean art in "The Dance of the Ancient Aztecs," the closing section. As a whole, a very acceptable review.

"Shoot on Sight"—Pathe

Western saloon stuff, the typical villainous saloon-owner of the wild and woolly region, some funny burlesqued titles, Snub Pollard, starred in the piece, and his darkey compatriot combined serve to make this an acceptable comedy. It lags a bit in one place, but otherwise goes along at top speed and keeps the laughs coming at a satisfactory rate of speed. There are several bits of business in the production that are of merit, Pollard's appearance, his exploits with a six-shooter and others all registering the desired effect. Generally as good as the best of the Pollard reels.

"The Bowling Alley"—Fox

Mutt and Jeff here invade a bowling alley and much humor is derived when the artist again permits his imagination to run riot in his drawings of the two comedians and their experiences in attempting to handle the large balls. Given a fertile field such as this the Mutt and Jeff artist always turns out some thing praiseworthy. "The Bowling Alley" has many laughs in it due to its great ridiculousness and stands well up in the series.

"Dangerous Eyes"—Fox-Sunshine

This comedy is staged in a department store and those concerned in its production have utilized many of the rich possibilities that such a setting presents in a highly creditable manner. Incidental to the comedy the Fox bathing girls get into the action, this time as models displaying the latest fashions. Chester Conklin is the principal comedian and his antics as janitor of the store, vamping everyone with his "dangerous" eyes surely strike many responsive comedy notes. Not the least humorous scene in the production is the one in which Conklin permits the revolving floor on which the models display themselves to run wild when the position of honor is occupied by an old woman. The result is a completely wrecked gown and a very dilapidated looking dame. The action concludes with a wild house-top chase. All in all this one can stand with the better two reelers that Hampton Del Ruth and his associates have been producing recently. Jack Blystone directed it and in the supporting cast appear Dorothey Lee, Ed Kennedy, Gux Pixley and Laura La Varnie.

"The Water Plug"—Reelcraft

Most of this single reel comedy in which Billy Franey is starred, directed by George Jeske, is up to the mark. Franey is clever enough and the story material for the greater part is humorous. At the very start, Franey receives a ducking and there is a scene wherin he comes upon a man beating a woman before a camera. In the familiar fashion he tries to stop it and is rudely punished for his interference. Neither of these portions is essential to the theme, which begins to develop thereafter. Franey perceives a detective serving a summons on an automobile owner whose vehicle has been parked before a hydrant. He manages to secure a portable affair resembling one, as well as a badge, and upon placing it near various machines, exacts bribes from their owners. Most of the comedy centers about his exploits with the "hydrant," after the use of which a trio of coppers get on his trail. There is some in-and-out-of-the-manhole material, not new, but always funny, and when he is finally caught, Franey offers to lead the blue-coated gentlemen to an establishment where they may secure "a quart," with the result that they march off peacefully. It is a good gag and winds up well.

Short Reels

"A Tale of a Terrier"—Paramount-Post

This is something a little out of the ordinary in the way of single reels. It purports to be a diary of a terrier pup, from the time of his weening days up to the period of his life in which he runs away from a rich city home, roams the country and finally becomes the adopted member of a farmer's family. The tale provides ample opportunity for the exhibition of some pretty shots, many of them showing a pretty stream and the surrounding woods. The subtitles are written in the first person, supposedly the words of the dog, and alternately provoke laughs and admiration for their rather clever and unusual style.

"Circumstantial Evidence"—Universal

Burnt trousers, which result in Ed "Hoot" Gibson's securing another pair, with an incriminating note in one pocket, lead him ultimately to round up a band of rustlers in this one. He doesn't wed the girl at the finish, but from all appearances is well on the road to a romance. There are bits of comedy mixed up with the action, and while the plausibility of the two reeler is open to question, it possesses most of the qualities looked for in short westerns. The title is apt to mislead and create the impression that it concerns a conviction of some sort based on circumstantial evidence. What the title alludes to most probably is the discovery of a note passed between two of the crooks by the girl, and her conclusion that Hoot is one of those who is stealing her father's horses. The irrepressible Gibson soon gets his six-shooter working and rounds up the criminals, receiving as a reward the position of foreman on the ranch of the heroine's father. In addition, he is rewarded with a meaning smile from the woman in the case. More love interest could have been injected, but it should get over as it is.

Another Mentor Scenic

Hand-colored scenics appear to be enjoying considerable popularity at present and this Mentor reel ranks with the better ones. Scenes shot along the River Clyde in Scotland make up the first part. There is stuff taken near falls, of which there are several, rapids and more placid water. Most of it is tinted in good style and holds the eye. Thereafter, there is footage devoted to Hanoi, Indo-China. Here the natives are seen as well as the different architectural works and landmarks. One corking good shot is that of a boy fishing in shallow water, among the bits of curious watery vegetation. Closing is a part dealing with The Crimea. Here again there is much creditable water stuff, in fact, it is the best portion of the reel. They have colored it very well and with nature lending more than a helping hand, have a highly commendable offering.

"Why Be Jealous"—Robertson-Cole

Having the fond husband mistake his wife's brother or some other relative for a secret lover, is an idea that has been worked on innumerable occasions. In this single reeler they have employed the same basic theme, having a decorator engaged by the wife take the place of the much abused kinsman. Naturally, the conclusion is obvious almost as soon as the mysterious stranger makes his appearance. As for the situations, few of them are unusual enough to merit special attention. The result of the old plot and lack of really creditable incidents, is that the offering falls short of the desired mark. William Beaudine wielded the megaphone, Harry Depp wrote the story, and Teddy Sampson, together with Depp, played the principal roles.

"Ransom"—Universal

Basically, this two reel western in which Ed "Hoot" Gibson is starred is like numerous similar productions. As usual, the hero rounds up alone a band of villains, who in this case ride out on forays masked, at the climax. Some comedy has been woven about the incidents, which are no more novel than this type of drama, except possibly in one or two cases. Leonard Clapham, Dan Crimmons, Nelson McDowell, Virginia Faire and others appear in the piece which has little to lift it above the usual run of westerns of this length. Some meritorious comedy relief is its most valuable adjunct.

"The Wildcat"—Reelcraft

Texas Guinan, styled "The Queen of the West" and starred in this two reel western, is an energetic performer who works zealously enough and has the sort of a personality that will please the followers of this type of drama. The story used is one that affords much opportunity for comedy relief, in fact, there is more of the humorous than the dramatic. Throughout, the action is fast with the balance of power shifting first from good to the evil side and then back again. Revolvers are shot off with no apparent effect now and then, the heroine engages in some fisticuffs with the deputy sheriff-bandit and after a chase the evildoers are locked in the hoosegow. Having tamed the wildcat maid, the hero prepares to make her his at the finish. No particularly effective climax is worked up in the production, directed by Jay Hunt, the writer having made the prevailing light atmosphere the predominating feature. Nothing to make this a superior offering to many similar two reelers is in evidence.

Photoplay Magazine Screen Supplement, No. 12—Educational

In all likelihood, the average fan audience will find this reel, the last of the series, quite acceptable. With the exception of a love-making demonstration by Taylor Holmes, there is nothing very unusual about it. Offerings of this sort usually arouse interest, however, and this one, well photographed, ranks with the average reel dealing with film celebrities at ease. Dorothy Phillips is seen making up at the start and then strolling toward the camera with a dog. Allan Holubar is also seen in that part of the picture. After that Allan Dwan and Jim Kirkwood are seen reclining upon a grassy lawn and dreaming of the rehearsal of a fight scene which is supposed to take place. Dwan's home is shown, after which Helene Chadwick occupies the center of the screen. The well known duo from the Land of the Rising Sun, Sessue Hayakawa and Tsuru Aoki make their appearance, with their sumptuous home furnishing the background. What is probably the most interesting part of it is Taylor Holmes' exhibition as to the proper fashion in which to win a young lady's affection at the culmination.

"The Most Important Individual"—Educational

Continuity is not the essential characteristic of this reel, from Educational's Library De Luxe. Most of it consists of colored scenes in which a baby appears in various poses. Immediately following the last shot of the youngster is a boat scene and after that comes some footage devoted to the pheasant, guinea fowl and Virginia quail, tacked on rather loosely. The coloring is for the greater part good, but what will make the reel worth while is the material with the baby. Together with a little girl, who is seen part of the time, the infant presents a very cute appearance—one that will undoubtedly appeal. The child is seen at play, eating, receiving his bath and in divers other attitudes, which will interest.

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Story by H.H.VanLoan Four weeks of capacity audiences at the Broadway Theatre New York City

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$500,000
Production de Luxe

Starring

PRISCILLA DEAN

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GERALDINE FARRAR

IN

"THE WOMAN AND THE PUPPET"

by Pierre Louys *and* Pierre Frondaie

Directed by Reginald Barker

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XII. NO. 39 Sunday, May 9, 1920 Price 25 cents

NOTHING BUT LIES

by AARON HOFFMAN Starring

TAYLOR HOLMES

Directed by LAWRENCE C. WINDOM

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Scenario by Julia Crawford Ivers

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REALART PICTURES CORPORATION

429 FIFTH AVENUE, NEW YORK CITY

The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. XII, No. 39 Sunday, May 9, 1920 Price 25c.

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Features Reviewed

HUMORESQUE
Cosmopolitan-Paramount-Artcraft ..... Page 3

Wallace Reid in.....THE DANCIN' FOOL
Paramount-Artcraft ..... Page 7

THE DEEP PURPLE
R. A. Walsh Prod.-Mayflower-Realart.. Page 8

Benj. B. Hampton and Eltinge F. Warner present .....RIDERS OF THE DAWN
Hodkinson ..... Page 25

Bernard Durning in.....THE GIFT SUPREME
C. R. Macauley Photoplays Inc.-Republic Page 27

Mildred Harris Chaplin in....THE INFERIOR SEX
Louis B. Mayer-First National..... Page 29

Anne Cornwall in.....THE PATH SHE CHOSE
Universal ..... Page 30

Short Reels ..... Page 31

George Walsh in.....THE DEAD LINE
Fox ..... Page 32

News of the Week in Headlines

Monday

First National sub-franchises expected to reach 6,000 by fall.

More Loew theaters planned for Canada and West.

Famous Players plan to experiment on re issuing on regular schedule.

Tuesday

Sol Lesser to concentrate on exhibiting.

Southern California exhibitors demand removal of United Artists' Los Angeles manager.

Wednesday

Famous Players form $3,000,000 corporation to produce in India.

No French embargo on films.

Screen Plays Productions, $11,000,000 corporation, formed in Delaware.

Brunton to build studio in East

National Association reports decrease in film thefts.

Thursday

Crandall denies he has sold his Washington theaters to Goldwyn.

Claire Whitney second Tri-Star Pictures star.

Bill suggested to increase theater tax.

Friday

Committee of Independent Exhibitors of America in conference with producers on theater-buying question.

5,000 film users listed in churches and institutions by Government.

Saturday

Ralph Proctor resigns as assistant general manager of United Artists.

Reported John Emerson will make series of specials under his own direction.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

An exquisite picture, tender, memory-haunting and deeply appealing to hearts that hold the faintest spark of love's passion

Doris Keane

in

Edward Sheldon's Celebrated Play

"Romance"

Directed by

CHET WITHEY

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAM · Personal Direction

Nothing Short of a Pictorial Triumph

"HUMORESQUE"
Cosmopolitan-Paramount-Artcraft

DIRECTOR .....Frank Borzage
AUTHOR .....Fannie Hurst
SCENARIO BY.....Frances Marion
CAMERAMAN .....Gilbert Warrenton
AS A WHOLE.....Wonderful
STORY.....Superbly treated story of Jewish family life dominated by mother love theme.
DIRECTION.....A Triumph—Shows infinite care in production and story details.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Excellent
CAMERA WORK.....Always praiseworthy—many very artistic angles.
FEATURED PLAYER.....Alma Rubens registers good performance in small but important role.
SUPPORT.....Vera Gordon and Dore Davidson give two of screen's greatest performances as Jewish mother and father—really should be featured.
EXTERIORS.....Very realistic in portraying New York's Ghetto.
INTERIORS.....Splendid and appropriate
DETAIL.....Is real and handled with touch of master.
CHARACTER OF STORY.....Deals mainly with the great love of mother and son.
LENGTH OF PRODUCTION.....About 6,000 feet

"Humoresque," one of Fannie Hurst's greatest stories, has been made into a picture, so real, so true and so beautiful that, it is safe to predict, when the year is done it will be ranked among the topmost artistic successes. For this achievement credit is awarded to Frank Borzage, who in his direction has revealed himself a master of his craft, to Frances Marion who prepared the scenario, to the producing organization whose breadth of mind made possible a picture catering to no single stellar luminary, and to Vera Gordon and Dore Davidson, whose respective performances in the principal roles stand as magnificent examples of the art of picture acting.

"Humoresque" is a story of a Jewish family, typical in many respects of the millions in New York's Ghetto. It relates of how musical talent was discovered in its youngest son, how it was fostered by the mother until Leon Kantor grew to be a celebrated violinist. In the war his arm is injured and because his music was his life Leon returns to his home broken, faithless. How love proves his redeemer is beautifully told.

Simple in exterior essentials the picture is not only profoundly moving but truly great because the spectator is not looking at the Jewish family life from the outside in but from the inside out. He is taken into the home, into the hearts of the Kantors. Their emoions, their love of home, their racially strong family ties are his. In other words, the story has background, mood. It is vivid, colorful, pulsing.

Contributing to this background is a marvelous sequence of introductory scenes dealing with the Kantor family when the children are young. In this are found all the pathos, the comedy and the more delicate humor that flows in combination from Miss Hurst's pen. Here Borzage shows his art, his mastery of detail, his knowledge of life.

Too much cannot be said of Miss Gordon's performance as the Jewish mother. Possibly it is the screen's greatest performance. It is distinctly a character part on the surface, but its appeal of mother love is universal. And Mr. Davidson as the father is just as real. Not as moving, but typical, and with numerous comedy relief moments. Alma Rubens, featured, is the sweetheart of Leon, a role played with feeling by Gaston Glass. Of the rest it must be said that never a false note is struck from Bobby Connelly and Miriam Battista, who play the lovers as kiddies, to the array of Jewish types gathered by the thousand to hear their idol, Leon, play "Humoresque."

The production, the technical work and the detail are marvelous adjuncts of which pages might well be written.

Go to This In a Big Way and You'll Make New Records

Box Office Analysis for the Exhibitor

"Humoresque" is one of those pictures that doesn't leave your heart alone for five minutes at a time. It keeps tugging, pulling. And it has the comedy relief, too. In fact it is made up of such real ingredients and is so beautifully told that every audience in the country is going to recognize it as a very, very unusual piece of entertainment property.

It's up to you to launch out with a big advertising campaign in its behalf. You can't praise it too much, you can't book it for a run too long. It wouldn't be at all surprising to discover that it was one of the big money-makers of the season. And if you have it on your books (and you surely ought to) play it as the tremendously unusual thing it is.

Arthur F. Beck
presents

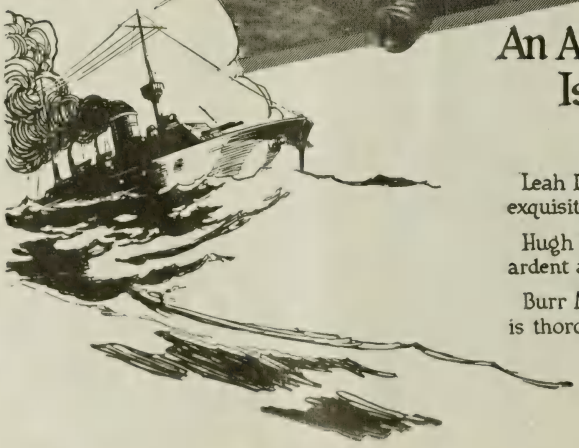
LEAH BAIRD

in

Cynthia-of-the-Minute

From the famous novel by
LOUIS JOSEPH VANCE
Directed by PERRY VEKROFF

GIBRALTAR PICTURES
IN EXCELSIS



An Adventure at Sea Told in Pictures Is Bound To Hold Your Crowds

The Tale is Acted by

Leah Baird, true princess of the screen in a role calling for the exquisite style of acting which has made her a legitimate favorite.

Hugh Thompson, a lover such as women love; bold, adventurous, ardent and tender.

Burr McIntosh who puts all his renowned skill into a part that is thoroughly original.

Reads like the front page of
"Who's Who in Stardom"

ACTION
INTRIGUE
ROMANCE
MYSTERY

The Elements in "Cynthia-of-the-Minute"
are
The Makings of an Excellent Show

Your Audience Expects
These Qualities on
Your Screen

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527 Fifth Avenue, New York City
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Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

No. 99

By Wyndham Martyn

Directed By Ernest C. Warde

In "99"
Kerrigan Rivals and in Spots Excels The Best Male Screen Stars of the Day.

"99"
is the story of what the police reporters call a "Frame-Up."

It reveals the secret working of "malefactors of great wealth," unscrupulous politicians and master minds of the underworld.

From first to last the sweetest of love stories runs with the changing fortunes of the tale.

Just the ideal length on any program—a little short of an hour.

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Average Comedy With More Dancing and Clowning Than Action

Wallace Reid in
"THE DANCIN' FOOL"
Paramount-Artcraft

DIRECTOR ..... Sam Wood
AUTHOR ..... Henry Payson Dowst
SCENARIO BY ..... Clara G. Kennedy
CAMERAMAN ..... Alfred Gilks
AS A WHOLE ..... Fairly good comedy made from story that was a bit "different" but not so wonderful for the screen.
STORY ..... Rather slack, with only a few situations; much footage consumed by dancing
DIRECTION ..... Average
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Commendable
CAMERA WORK ..... All right
STAR ..... Isn't very convincing as "Rube"; does some nifty dancing.
SUPPORT ..... Bebe Daniels well cast as leading woman; Raymond Hatton prominent.
EXTERIORS ..... Few used
INTERIORS ..... Cabaret and office stuff
DETAIL ..... All right
CHARACTER OF STORY .... Rube becomes prominent cabaret dancer and puts pep into old uncle's business.
LENGTH OF PRODUCTION ..... About 4,124 feet

Here's an adaptation of another Saturday Evening Post story that, it seems, would have made a much better vehicle for Charles Ray than it does for Wallace Reid. Casting the slick looking Wally as a rube, strange to the ways of the city, is asking the audience to swallow a little too much. All the comedy stuff attempted in the first scenes in which he timidly, at first, interviews his uncle and then repairs to a cabaret where he finds it impossible to keep his feet still when the jazz starts, registers only fairly well as pictured here. You have to do a lot of excusing to accept Wally as a greenhorn.

The story, while it has an original twist or two, isn't very ample when it comes to comedy situations, and they had to run Raymond Hatton in as a burlesque old-fashioned business man to help out the sparse plot. The story tells how Wally makes a hit as a dancer with little Bebe Daniels as his partner. They work in a lot of good cabaret dancing scenes which stand quite well in lieu of more substantial action. And Wally and Bebe certainly do shake some wicked feet in these scenes.

In the daytime Wally is engaged in attempting to make his uncle into a modern business man. Uncle adheres to methods of fifty years ago and his pottery business is fast slipping into nothing. True to Saturday Evening Post form the hero, Wally, inaugurates an advertising campaign and puts his uncle on his feet. Instead of exploiting the product of the company as "Jones' Juge," Wally puts it out under the advertising slogan of "B'Jones B'Jugs," which may strike some people as funny and others as very trite and foolish.

The truth of the matter is they clown around a bit too much both in the action and the subtitles in this. Left a little short on plot and situations they had to do something to fill up space, and so fell back on this.

The production given the picture by Sam Wood is average and the supporting cast, including Tully Marshall, Lillian Leighton, Willis Marks, George B. Williams, Carlos San Martin, W. H. Brown, Ruth Ashby and Ernest Joy, renders capable assistance to the leading players mentioned.

Should Get Safely By With Wally's Admirers

Box Office Analysis for the Exhibitor

If your crowd like Wally Reid you can get by with this, and that's about all. He has had much better pictures than this, including his recent automobile comedies, and this one certainly gives the impression of having been made without much serious thought. And you need a lot of serious thought in the making of a comedy.

Most of the admirers of the star, however, are more or less hypnotized by his personality, and he surely has opportunities galore to let it shine here. And Wally proves himself a wonderful dancer with Bebe Daniels as his partner. You might pick up this thread as your advertising lead and frame your copy about the many fine dances shown in the production.

Catchlines on this order will suit. "The story of a jazz dancer who jazzed himself into business and walked away with the grand prize," "See Wallace Reid and Bebe Daniels in a whirl of pretty dances, some comedy and enough plot." Play up Miss Daniels as the chief supporting member and give Hatton and Marshall good plays.

Good Production But Story Material Hardly Merits It

"THE DEEP PURPLE"

R. A. Walsh Prod.-Mayflower-Realart

DIRECTOR ..... R. A. Walsh
AUTHORS..... Paul Armstrong and Wilson Mizner
SCENARIO BY..... Earl Browne
CAMERAMAN ..... Jacques Bizuel
AS A WHOLE..... Some good touches to well-made production, but story material doesn't justify care it has received.
STORY..... Nothing new and no surprises; far-fetched at times.
DIRECTION..... Seems a shame to have wasted fine efforts on material in this.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very clear
CAMERA WORK..... Good
PLAYERS..... Miriam Cooper distinctly pleasing; Vincent Serrano didn't look his part; W. J. Ferguson in a role that's the best thing in the picture.
EXTERIORS ..... All right when used
INTERIORS..... Some large and lavish sets
DETAIL..... Carefully attended to for the most part
CHARACTER OF STORY..... Innocent country kid lured to city by crook who would use her in his "work."
LENGTH OF PRODUCTION..... About 0,000 feet

R. A. Walsh has made a splendid production, technically and from every standpoint of picture production it should be conceded he has made a good job of it. However, it does seem just a bit to be regretted that the story material was not more worth while. The idea of the slick crook luring the little country girl to the city so that he can make use of her innocence in pulling off his various stunts is certainly not new and indeed had it not been for the character of "Pop" Clark, played by W. J. Ferguson, there would have been very little left in "The Deep Purple" to hold the interest.

"Pop" is the elder of the two principal crooks. His "get-up" alone is worth a laugh and his facial expressions and peculiar mannerisms are bound to please. Vincent Serrano was a gentlemanly looking crook, but his personality is not exactly suited to the role. Miriam Cooper is refreshing in the role of the little country girl who is so easily duped by "Pop" and Serrano.

The picture is given a fairly novel opening by way of introducing the characters, but once the story gets going, interest is allowed to lag because there is nothing particularly new to photoplay audiences. Once the girl gets to the city and the crooks start her on the first job, the hero turns up in time to save her and of course you know—and in case you don't, a title gives you a hint—that the end will show Miriam and the new-found hero very much in love.

There are many lavish sets in the picture and Director Walsh has exercised much care in the details of production. In the cabaret scene Bird Millman performs on the tight rope and various scenes depicting the crook's promises to the little girl if she will come to the city, are good. There are some slip-ups in plausibility in the story which may or may not be noticed, although they might have been taken care of.

On one of their law-evading tours "Pop" and Serrano come to Miriam's home to board. She is fed up on the stories of life in New York as told by Serrano, and when he prmises to marry her if she will follow him to the city, she agrees. When Miriam reaches the city, Helen Ware, the proprietor of the crooks' city residence, tries to protect the girl, but the crooks succeed in locating her and she is about to help them rob a wealthy young fellow when Helen gets to him in time to warn him and of course the tables are turned on the crooks.

After several complications involving the suspicions of a young detective friend of the rich fellow's, who really believes Miriam is in with the crooks, and finally the murder of Serrano, everything turns out satisfactorily and they use the customary fade-out.

Fan Audiences Especially Should Like It

Box Office Analysis for the Exhibitor

Even though there isn't anything startlingly new about "The Deep Purple," it contains the sort of atmosphere that just suits fan audiences. It's just the kind of thing they like to look at and they will be perfectly satisfied with the happy ending. But Vincent Serrano isn't the sort of a crook they will like to have killed. They may be disappointed when he doesn't reappear.

Unless folks are acquainted with the title in connection with the stage production of Paul Armstrong and Wilson Mizner's work, you won't be able to cash in on it, because of itself it isn't likely to attract especially and its association with the action is not closely enough allied to merit talking. Base your appeal on Walsh's name, mentioning some of his well-known Fox productions, and also give Miss Cooper a share of the prominence. If your audiences like this sort of story, be sure to tell them what this one's about.

The most important
announcement
ROBERTSON-COLE
has ever made

ALTHOUGH the stars and pictures now being announced have been definitely decided upon, Robertson-Cole makes the positive assertion that none of these productions shall be released unless they pass the test which classes them as "Specials."

Robertson-Cole is in a position to make this declaration because its contracts with producers provide for the rejection of pictures until they are of the highest standard of excellence.

The box-office value of these attractions should be self-evident to every progressive and discriminating exhibitor.

What Robertson-Cole stands for in the industry was made quite clear in Mr. Cole's speech at the recent convention of our branch managers, when he said: "The day I feel that Robertson-Cole cannot remain in the film business and do it honorably and straight,—we leave the field. I do not care for it if our name is going to be jeopardized." This statement sums up "the honesty of purpose" that guides our every business transaction.

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A. S. KIRKPATRICK
Vice-President and General Manager.

Pauline Frederick

ROBERTSON-COLE

THIS REMARKABLE STAR NEEDS NO INTRODUCTION—HER DRAWING POWER, GREAT AS IT NOW IS, WILL BE INCREASED THROUGH THE PICTURES ROBERTSON-COLE WILL RELEASE AT THE EXPIRATION OF HER PRESENT CONTRACT, BY LIMITING HER SCREEN ENDEAVOR TO FOUR BIG SPECIALS A YEAR—EACH PRODUCTION A DRAMA OF SUPER-QUALITY.

Otis Skinner

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WHEN THE MIGHTY COMBINATION OF OTIS SKINNER IN "KISMET" REACHES THE MOTION PICTURE PUBLIC, THE HIGHEST POINT IN ARTISTIC SPLENDOR, THE PINNACLE OF DRAMATIC POWER WILL BE ATTAINED. MONTHS OF UNTIRING EFFORT WILL BE SPENT IN PREPARING THIS STAGE SUCCESS TO MAKE IT THE MOST LAVISH PRODUCTION EVER OFFERED.

Ethel Barrymore

ROBERT-ON-COLE

DURING HER PRESENT TRIUMPHANT SEASON IN NEW YORK IN "DECLASSE," ETHEL BARRYMORE WILL APPEAR IN JUST ONE PRODUCTION FOR THE SCREEN. THIS SPECIAL "THE SUPER-WOMAN," GIVES AMPLE OPPORTUNITY TO ATTAIN THE WONDERFUL EMOTIONAL HEIGHTS BY WHICH MISS BARRYMORE'S MARVELOUS WORK HAS BECOME A BY-WORD.

Georges Carpentier

ROBERTSON-COLE

THIS INTERNATIONAL IDOL COMES TO THE SILVER SHEET ON THE CREST OF THE MIGHTIEST WAVE OF POPULARITY EVER ENJOYED BY ANY MAN. HE WILL BE PRESENTED IN A MODERN AMERICAN SOCIETY DRAMA, ABSORBING AND UNIQUE IN PLOT, DIRECTED BY JOHN G. ADOLFI. IT WILL BE A "MILLION DOLLAR" ATTRACTION.

Dustin Farnum

ROBERTSON-COLE

FROM A SUCCESS UNSTINTED AND DESERVING, BUILDED UPON THE APPEAL WHICH HIS DELIGHTFUL MAN'S-MAN CHARACTERIZATIONS AMPLY JUSTIFIED, DUSTIN FARNUM SHALL NOW BRING TO THE EXHIBITOR A SERIES OF TWO-FISTED STORIES, THE INITIAL ONE BEING "BIG HAPPINESS."

Chic Sale

ROBERTSON-COLE

THIS FAMOUS COMEDIAN, WON FROM HIS PINNACLE ON THE AMERICAN STAGE, WILL APPEAR IN SPECIAL FEATURES, WHICH IT IS PREDICTED SHALL CREATE A SENSATION. "THE SMART ALECK," A SATURDAY EVENING POST STORY BY IRVIN S. COBB, WILL BE THE FIRST "CHIC" SALE PICTURE.

Lew Cody

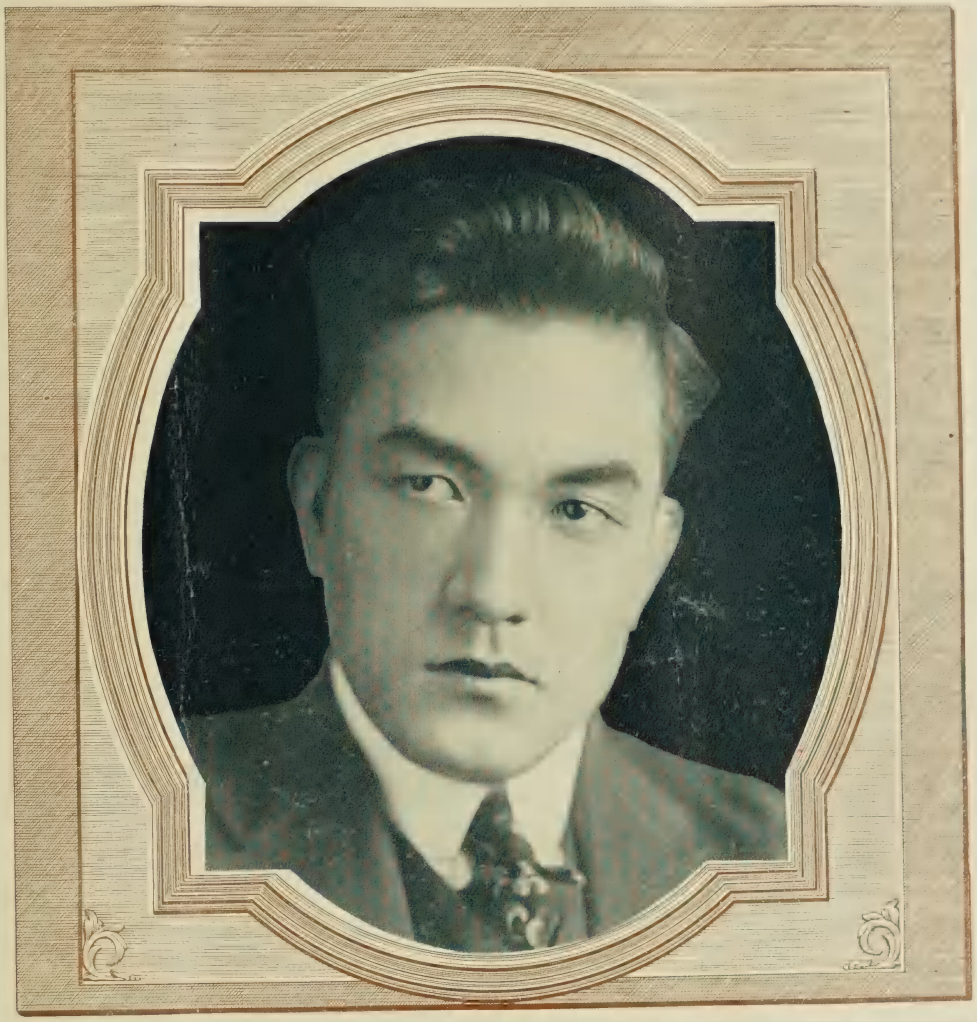
ROBERTSON-COLE

GREETED WITH UNANIMOUS ENTHUSIASM, THIS NEW STAR FIRMLY ESTABLISHED HIMSELF IN PUBLIC FAVOR IN "THE BELOVED CHEATER." CAPTURING THE POPULAR FANCY BY THE UNIQUE CHARACTER OF HIS WORK, HE WILL FURTHER ENDEAR HIMSELF TO HIS ADMIRERS IN "THE BUTTERFLY MAN," A SUPER-SPECIAL OF ASSURED BOX OFFICE VALUE.

Al Christie

ROBERTSON-COLE

"SO LONG LETTY," ONE OF THE MOST SPECTACULAR STAGE SUCCESSES OF RECENT YEARS, TO BE PERSONALLY DIRECTED BY AL E. CHRISTIE, MASTER OF COMEDY SCREEN PRESENTATION, THE CREATOR OF MANY TRIUMPHS, GIVES POSITIVE ASSURANCE OF BEING A CLASSIC OF THE SILVER SHEET.



Sessue Hayakawa

ROBERTSON-COLE

FOUR SPECIALS, REVEALING THIS REMARKABLE STAR AT THE HEIGHT OF HIS UNQUESTIONED ABILITY, ARE PLANNED FOR THE COMING YEAR. EACH OF THESE NEW PICTURES WILL BE MORE ELABORATE AND EVEN MORE DRAMATIC THAN ANY IN WHICH HAYAKAWA HAS EVER APPEARED.

Wedgwood Nowell

ROBERTSON-COLE

THE WORLD-FAMOUS CHARACTER OF ARSENE LUPIN, UNRIVALED IN THE ANNALS OF FICTION, WILL BE BROUGHT TO THE EXHIBITOR IN "813" TO BE FOLLOWED BY A LIMITED NUMBER OF STORIES EACH SEASON FROM THE ARSENE LUPIN SERIES. WEDGWOOD NOWELL, IDEALLY CAST AS ARSENE LUPIN, WILL BE FEATURED IN THE INITIAL PRODUCTION.

Bessie Barriscale

ROBERTSON-COLE

THE POPULARITY OF MISS BARRISCALE HAS SHOWN STRONG AND STEADY INCREASE WITH EACH RELEASE AND UNDER THE NEW PLAN WHICH WILL LIMIT HER PRODUCTIONS TO SPECIALS, THE DEMAND FOR HER PICTURES IS CERTAIN TO BE EVEN MORE MARKED.

Martin Johnson

ROBERTSON-COLE

SURPASSING IN PICTURED ELOQUENCE, EVEN HIS FAMOUS CANNIBAL RELEASES, THE FEATURE MARTIN JOHNSON IS NOW SENDING FROM THE INTERIOR OF THE ISLAND OF MALEKULA, WHERE IT WAS PHOTOGRAPHED AT THE RISK OF LIFE, WILL FASCINATE WITH SIGHTS THE LIKE OF WHICH HAVE NEVER BEFORE GREETED WHITE MEN'S EYES.

Marjorie Rambeau

ROBERTSON - COLE

RARELY THE SILENT DRAMA BRINGS THE EQUAL OF "THE FORTUNE TELLER," THE STAGE TRIUMPH WHICH GRIPPED NEW YORK BY ITS INTENSE DRAMATIC POWER, NOW MOULDED INTO A MASTERPIECE BY THAT GENIUS OF MOTION PICTURE DIRECTORS, ALBERT CAPELLANI, WITH ITS ORIGINAL STAR, MARJORIE RAMBEAU, IN A NEVER-TO-BE-FORGOTTEN CHARACTERIZATION.

Robertson-Cole Building

CONCLUSIVE EVIDENCE OF THE PERMANENCY OF THE ORGANIZATION AND ITS SOUND BUSINESS PRINCIPLES, IS THE PURCHASE BY ROBERTSON-COLE OF THE VALUABLE CORNER PROPERTY AT SEVENTH AVENUE AND FORTY-EIGHTH STREET, NEW YORK CITY—IN THE HEART OF THE WORLD'S FILM INDUSTRY. WORK HAS ALREADY BEEN COMMENCED ON THE CONSTRUCTION OF THE TWELVE STORY BUILDING AS DEPICTED HEREWITH.

Plenty of Excitement in This Latest Zane Grey

Benj. B. Hampton and Eltinge F. Warner present
"RIDERS OF THE DAWN"
Hodkinson

DIRECTOR ..... Hugh Ryan Conway
AUTHOR ..... Zane Grey
SCENARIO BY.....William H. Clifford
CAMERAMAN ..... Harry Ballejo
AS A WHOLE.....Careful production accorded adaptation of Zane Grey novel.
STORY.....Action galore in it; climax builds to unusual degree of excitement.
DIRECTION.....Handled story very well, particularly climax sequence and night mob scenes
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Clear
CAMERA WORK..... Very good
PLAYERS.....Roy Stewart handled the most important role very satisfactorily with Claire Adams in support; others splendid types.
EXTERIORS ..... Appropriate
INTERIORS .....Not many used
DETAIL .....Quite all right
CHARACTER OF STORY.....Hobo band with Bolshevik tendencies aim to organize farm hands against farm owners.
LENGTH OF PRODUCTION.....About 7,000 feet

The producers of "Riders of the Dawn" have provided Zane Grey's novel with a truly lively adaptation, starting right out with a "welcome home" celebration for the hero, who is returning from France, and gradually working toward a rather terrific climax dealing with the firing of large wheat storehouses. The author seems to have a weakness for fire, but it is not to be doubted that it certainly is effective in producing a thrilling climax. In "The Sagebrusher" a forest fire did the trick.

Roy Stewart is the hero, no mistake, and a mighty scrappy one at that. He goes through some terrific battles in the course of the seven reels, some of them perhaps a bit too realistic for comfort. The director has given a good deal of attention to detail. In fact too much at times, thereby adding unnecessary footage. The entire picture is too long. While it manages to maintain the interest at a fairly even degree, it would be even more potent had they not striven to be over explicit in certain minor details. Some scenes dealing with the harvesting of wheat according to modern methods may prove of special interest in certain localities.

One of the first things that Kurt Dorn does when he returns from France is to propose to Lenore Anderson. The following scenes show him going through the routine of wheat harvesting. But Kurt is not without enemies. Henry Neuman has certain grievances against Kurt, among them the fact that Lenore has accepted Kurt instead of himself.

In the locality is a band of hobo Bolsheviks, or at least hoboes with their own ideas about capital and labor. The band is under the direction of Neuman. Nash, the leader, kills one of the workers on the Kurt place, and when he discovers that Lenore Anderson's young sister is a witness to the murder he chases the little girl and finally corners her in a deserted schoolhouse. In the meantime, Kurt is on the trail but reaches the school when it's too late. The fiend has killed the child and escaped.

That night when the storehouses are packed with wheat awaiting shipment, the band makes its attack, first setting fire to one of the barns. Lenore, having learned the plan to destroy the wheat, attempts to get word to Kurt, but is captured by Nash and imprisoned in one of the burning buildings. Kurt arrives in time to rescue his sweetheart and beat Nash, the flames preventing him from killing him. There is a good deal of footage used in the fight sequence, but it serves to work up a highly thrilling finish. In the end Kurt kills Nash, Neuman's trickery is exposed and he is due for the proper punishment.

Use the Author's Name Extensively. Safe to Boost It

Box Office Analysis for the Exhibitor

Owing to the popularity of the Zane Grey books, the picturization of his works are bound to meet with more or less success. There is always plenty of action in them. They are stories of the great out of doors with an unusually strong appeal for the men of your clientele. "Riders of the Dawn" has considerable excitement in its latter reels and there are some strenuous fights in which Roy Stewart does some fine work. The entire cast in fact helps a lot to make the adaptation a good one.

In your announcements play up the author's name with the most prominence, then give Stewart his share of the honors. Say that "Riders of the Dawn" is an adaptation of "The Desert of Wheat" for the benefit of those who have read the book. You could say: "See how his battlefield training aided him when he was confronted by a band of hobo Bolsheviks. See this new type of Bolshevist in the latest Zane Grey picture."

THE SENSATIONAL SERIAL THAT SOLD OUT AT FIRST SIGHT
ONLY TERRITORIES UNSOLD ARE THE FEW BLOCKS LISTED BELOW
THE TRAIL THAT AUDIENCES OF MORE THAN 10,000 THEATRES WILL SOON BE FOLLOWING
"FOLLOW "THE HAWK'S TRAIL"

THE WONDER SERIAL

KING BAGGOT

WITH

GRACE DARMOND

IN

"THE HAWK'S TRAIL"

RELIANCE FILM EXCHANGE
WASHINGTON, D. C.

Burston Films,
Gentlemen:

"The Hawk's Trail" is a serial surpassed by none.

RELIANCE FILMS

SPECIAL FEATURES CO.
KNOXVILLE, TENN.

Burston Films,
Gentlemen:

We broke all Monday and Tuesday night records with "The Hawk's Trail." I personally saw the serial and can recommend it to all exhibitors as one of the best drawing cards I have ever seen.

E. J. WALTON,
Ybor City Theatres

WESTERN UNION TELEGRAM

OKLAHOMA CITY, OKLA.

BURSTON FILMS:

ACCEPT HAWK'S TRAIL MAILING CHECKS AND SIGNED CONTRACTS TO-DAY, RELEASE HAWK'S TRAIL DALLAS OFFICE MAY 1st. RUSH QUICK TO OUR DALLAS OFFICE FOLLOWING ADVERTISING EACH ON EPISODES ONE AND TWO. TWO HUNDRED ONES, SIXTY THREES, 40 SIXES, 50 SETS 11x14, 50 SETS 22x28, 50 SLIDES, ALSO 10 24-SHEETS. MAILING ORDER EXTRA PRINTS AND ADVERTISING.
WIRE CONFIRMATION.

R. D. LEWIS FILM CO.

DISTRIBUTED BY THE FOLLOWING EXCHANGES

New England States
Arrow Film Co., Boston, Mass
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Merit Film Corporation, 130 W. 46th St., N.Y.C.
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Delaware, Maryland, Dist. of Columbia, Virginia
Reliance Film Exchange, Washington, D. C.
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Elliot Film Co. Minneapolis, Minn.
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Sun Films Inc., Los Angeles, California
Canada
Regal Films Ltd., Toronto, Canada
West Pennsylvania & West Virginia
Max Herring & L. C. Frohrieb of Pittsburgh

WESTERN UNION TELEGRAM

LOS ANGELES, CAL.

BURSTON FILMS:

"HAWK'S TRAIL" OPENS PANTAGES' HERE APRIL 26. AM CLOSING ENTIRE CIRCUIT. WILL HAVE START DATES IN OTHER HOUSES IN COUPLE OF DAYS. CAN SELL HAWK'S TRAIL" PANTAGES SALT LAKE, VAN COUVER VICTORIA PLEASE WIRE DISTRIBUTOR IN EACH INSTANCE INSTRUCTING THEM TO WIRE ME IF THEY WANT ME TO CLOSE SAME FOR THEM.

MORGAN A. WALSH

OPEN TERRITORY

IOWA AND NEBRASKA
KANSAS, MISSOURI & SO. ILL.
COL., WASH. & NEW MEXICO

BURSTON FILMS INC.
LONGACRE BUILDING,
NEW YORK CITY, N.Y.

Various Clever Characterizations Feature This Melodrama

Bernard Durning in
"THE GIFT SUPREME"
C. R. Macauley Photoplays, Inc.—Republic

DIRECTOR.....Ollie L. Sellers
AUTHOR.....George Allan England
SCENARIO BY.....Not credited
CAMERAMAN .....Jack MacKenzie
AS A WHOLE.....Average entertaining melodrama of the underworld.
DIRECTION.....Atmosphere is sometimes stagey but otherwise work is of average worth.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK .....Good
STAR.....Plays to generally good effect
SUPPORT.....Very good; includes some big names
EXTERIORS.....Slum stuff, might have been more realistic.
INTERIORS ..... Satisfactory
DETAIL ..... Not much of it
CHARACTER OF STORY.....Career of rich hero in slum district of city.
LENGTH OF PRODUCTION.....About 6,000 feet

As an underworld melodrama "The Gift Supreme" passes average muster. It would have been possible, with the material in the story, to make a much stronger picture had the director hung his sequences together more compactly and dramatically. In its present state, however, the production manages to maintain a good degree of interest from beginning to end because of the individual sequences themselves and because of several entertaining characterizations rendered by the supporting cast. Tully Marshall, Lon Chaney and Jack Curtis are the principal figures in the corps of assisting players and the work that each does stands out through sheer skill. Marshall's crafty blackmailer, Chaney's gangster and Curtis' bully are, in fact, the brightest spots in the picture.

The story traces the activities of Bradford Vinton, a rich man's son, who goes to the underworld for atmosphere for a contemplated book. He meets Sylvia Alden, a mission singer, and they fall in love. Old Vinton hears of it and sends for his son threatening disinheritance. Bradford remains steadfastly true to the girl. In a further effort to bring his son to his way of thinking, Vinton plots to blacken the girl's character by hiring a bunch of underworld figures to bear false witness against her. At this she disappears, but Bradford still remains true.

Disowned by his father, he sets up a cheap restaurant in the poor quarter and gets all the ex-drunks coming to his place. The upshot of it is that Stagg, one of the gangsters, in a drunken fit, stabs him. In the hospital it is discovered that only a transfusion of young blood will save his life. Sylvia, now a nurse, volunteers. Her blood restores the young fellow's life, and as a result she is finally accepted by old Vinton.

The story hasn't got much to it. It's the kind of stuff that needs to be elaborately dressed in the way of settings. This the director seems to have realized to a certain extent, hence the big exterior slum setting, which though possessing the right atmosphere at times is also stagey at others. It seems that not enough people were used in it for atmosphere. And this, in fact, is one of the production faults that runs throughout.

Bernard Durning fares well with the stellar role and Seena Owen is pretty as the heroine. However, Miss Owen should realize that she should find clothes somewhat shabbier than her own when she is playing the role of a girl struggling to exist and counting the pennies. Besides the others mentioned, Melbourne McDowell, Eugenie Besserer, Dick Morris, Anna Dodge and Claire McDowell appear.

Gives You Good Advertising Opportunities

Box Office Analysis for the Exhibitor

Melodramatic loving crowds should find average entertainment in "The Gift Supreme" despite its shortcomings, while you have a chance to cash in on the fact that practically all the cast is well known. If you played "When Bearcat Went Dry," mention that Bernard Durning was the star in that picture. Most all audiences have seen Seena Owen supporting one male star or another. And then there are the three characterizations rendered by Tully Marshall, Lon Chaney and Jack Curtis to mention. Most people now these actors.

In presenting the story you might adopt the following line of advertising. "What is the Gift Supreme? Is Wealth, Name, Station, Beauty, Happiness? Is it Love? See 'The Gift Supreme,' and learn the answer in a stirring story."

You can also start a "What is the Gift Supreme?" contest.

Your one best bet

WISCONSIN, FOR EXAMPLE

"'Virgin of Stamboul' opened at Alhambra Theatre today. Crowds standing on sidewalks two hours before doors opened. House filled to capacity from two o'clock to eleven. Experienced large crowds before but never witnessed anything like crowds flocking to see the Virgin. Congratulations."

GEORGE LEVINE,
Alhambra, Milwaukee, Wis.

"Great success marked opening of 'Virgin of Stamboul,' Palace Theatre, today. Never in the history of the house has management experienced such tremendous crowds. Enthusiastic to the brim. Scores turned away every minute of the day. No words can express our appreciation. Recommend 'Virgin of Stamboul' to every exhibitor."

N. BLUMBERG,
Mgr. Palace, Racine, Wis.

The VIRGIN of STAMBOUL

Universal-Jewel
$500,000
Production de Luxe
Directed by Tod Browning
Story by H.H. Van Loan

Starring

PRISCILLA DEAN

Average Entertainment Dealing With Lives of Young Married Couple

Mildred Harris Chaplin in
"THE INFERIOR SEX"
Louis B. Mayer-First National

IDRECTOR .....Joseph Henaberry
AUTHOR .....Frank Slayton
SCENARIO BY.....Keene Thompson
CAMERAMAN .....Tony Gaudio
AS A WHOLE.....More talk than action in production dealing with intimate life of married couple.
STORY.....Rather slow and talky at first; develops into conventional situation of wife playing on husband's jealousy and builds to average climax.
DIRECTION ..... Average
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Effective
CAMERA WORK .....Satisfactory
STAR.....A bit too girlish as wife
SUPPORT ..... Capable
EXTERIORS .....Very beautiful
INTERIORS ..... Commendable
DETAIL.....Handling of some situations a bit farfetched.
CHARACTER OF STORY.....Wife finds that husband tires of too much attention and reverses tactics.
LENGTH OF PRODUCTION.....5,685 feet

"The Inferior Sex" provides average entertainment and doesn't balance the scales heavily to its credit or debit except at odd moments scattered throughout the production. Its greatest asset lies in its theme which always proves of some interest if handled with any degree of intelligence and skill. There is the girl-wife madly in love with her husband, so madly in fact that she wears him out. Subsequently she awakens to the fact that she must arouse his jealousy to hold his love and this she succeeds in doing. The climax which involves the "other man" is capably handled and provides a good bit of picture drama.

This theme has not been treated in the best possible fashion in "The Inferior Sex." For one reason, there is too much talk and not enough action. The best part of the first three reels of the picture is consumed by subtitles containing the author's theories on married life and dialogue between the husband and wife, which serves to strongly plant each character. At least these subtitles are more prominent than the pictured action.

While to a certain extent such talk is interesting there is the danger that it may wear on the spectator as handled herein. And furthermore it reacts on the latter part of the picture and weakens it. Through all the talk the girl-wife has been planted as such a very unworldly wise young thing that the air of sophistication she later assumes to win her husband's love strikes the spectator as being rather unnatural. It seems that picture heroines only need the passing remarks of their maids or the incidental epigram dropped by some friend to transform themselves from foolish and childlike ways to the personification of sophistication itself.

The story has a good twist to it when it develops that the "other man" with whom the wife has been leading her husband to suspect she has an affair, is discovered to have her married sister-in-law really in his power. One of those road-house scenes is staged for a climax and the manner in which the wife saves the name of her sister-in-law and still maintains her own honor before her husband provides a denouement of considerable strength.

Mildred Harris Chaplin is a bit too girlish for the role of the wife, although she is at least capable of registering the desired emotions. Her support is worthy, including as it does Milton Sills, Mary Alden, John Steppling and Bertram Grassby.

Considering Title and Star This Should Be a Big Winner

Box Office Analysis for the Exhibitor

There are chances for you to make a big box office success out of "The Inferior Sex" and the averagely satisfactory entertainment that it offers warrants you in boosting it pretty strong. You have two very good assets, the name of the star, who has received a vast amount of publicity during the last year, and the name of the picture. With these two advertising elements you ought to be able to bring the crowds in droves.

The title provides ample opportunities for catch lines and special types of advertising. A teaser campaign might be inaugurated with the mere words, "Which is the Inferior Sex?" This line run in the daily newspapers a few days before the showing of the picture should serve to create a real interest in it.

As suggested in the press sheet provided by the distributors, the exhibitor might offer awards of some sort for the best answer to the question, "Which is the Inferior Sex?" In fact the opportunities for stimulating interest that lie in the title alone seem manifold.

Old-Time Plot Handicaps New Star's First One

Anne Cornwall in
"THE PATH SHE CHOSE"
Universal

DIRECTOR ..... Philip Rosen
AUTHOR.....Ida M. Evans
SCENARIO BY.....Doris Schroeder
CAMERAMAN ..... Harold Janes
AS A WHOLE.....Rather tiresome production; lacking in dramatic incidents.
STORY.....Adapted from "Virginia"; obvious and conventional treatment of plot.
DIRECTION.....Atmosphere maintained proper; did reasonably well with material on hand.
PHOTOGRAPHY .....Very good
LIGHTINGS.....No unusual effects, but measure up to the needs of the story.
CAMERA WORK .....Satisfactory
STAR.....Petite and has pleasing personality
SUPPORT.....Edward Coxen acceptable as leading man; Claire Anderson plays misled sister well; rest of cast creditable.
EXTERIORS.....City street scenes appropriate
INTERIORS.....Nothing elaborate called for; suitable.
DETAIL.....No serious slips; opening scene adds novel touch.
CHARACTER OF STORY.....A poor girl's perilous path to happiness.
LENGTH OF PRODUCTION.....About 4,400 feet

Everyone is familiar with the story of the impoverished and persevering maid who rises from the squalor of the slums to assume a prominent position in the business world and win the hand of her generous employer. In her initial starring vehicle, Anne Cornwall is the handicapped lass who makes her way unaided and achieves her ambitions with the result that she brings her erring sister back to the proverbial straight and narrow.

Horatio Alger immortalized the theme employed here, using male characters, and while this may have gone well in its original form, picture patrons are hardly likely to become enthusiastic about it. The new star possesses possibilities.. In this, she does not receive the opportunities to rise to big heights, but is attractive. Claire Anderson, who is fascinated by the idea of leading a gay life and sinks to the unhappy lot of a scrub-woman, holds her own and William Moran shows a wicked grin as the heavy. Technically, there is nothing wrong, but lack of thematic novelty is the big drawback to this.

Virginia Clerson lives in an unhappy environment. Her father is an inveterate drinker, brother an idler whose morals correspond to those of his crooked associates, and sister a moth who seeks a life of ease. One day, after being inspired by a novel, Virginia, after borrowing some money from one of her brother's sleeping friends, goes out into the world and makes good in a millinery shop.

Soon she is on her way to a happy life, a romance rapidly springing up between her employer and herself. Meanwhile, her sister, sunk to the depths of degradation, is rescued by her, but then her no-account brother appears and because she treats him with scorn and shuns his acquaintances, lies about her to the manager of the company for which she works. Her sister comes to the rescue, tells the truth, and brother receives a beating. Does Virginia marry the head of the concern? We'll say she does!

Play Up the Title and Let It Ride

Box Office Analysis for the Exhibitor

You have an asset in the title of this production which can be exploited so as to attract, but otherwise it offers few possibilities. Anne Cornwall, the star, while probably a comer, is not known to the fans as yet and her name is not likely to mean much. It is hardly advisable to play her up too strongly yet.

Should you decide to run this, be careful not to make any promises. Let them know what the story is about and tell them in catch lines about the two girls brought up in the same home—how one chose the difficult grind necessary to attain success while the other selected the merry whirl.

The safest plan is to put this in without much noise. Let the title draw alone, and then they will have little cause for complaint. It is an ordinary program offering and you had better use it as such.

Some Short Reels

"Her Beloved Burglar"—Robertson-Cole

Basically, the plot of this one reeler is not new, but they have kept it going at a satisfactory average, added some cute scenes in which several youngsters appear and have made an acceptable short comedy out of it. Molly Malone, who is featured together with Roy Gallagher, looks well enough as the leading woman and Gallagher holds his end up reasonably well. The story centers about the manner in which a youthful duo who have quarreled are brought together. They are caused to remain in the same house to take care of some children and mistake each other for burglars. Each summons a detective and then the officers are held up and start a scrap while the two affected by Cupid make up. Scott Sidney directed.

"The Lone Trapper"—Robertson-Cole

There is something fascinating about the life of the trapper who, far from the outskirts of civilization, spends his time in pursuit of fur-bearing animals. In this Adventure Scenic they have followed the expedition of a fur-hunter high up in the hills. From the time he leaves his family until with the object of his journey fulfilled, he starts on the homeward course, the principal incidents of his work have been screened. In the early portion the snow-covered rocks, with evergreens here and there, do not always provide a beautiful spectacle, due to the fact that there is not very much contrast. Rather, it is the trapper's story that holds interest. Towards the conclusion, however, the scenes are both imposing and appealing. The narrow escape from death of the skin-seeker, as he slips and stops just at the edge of the canyon (they screened it expertly) furnishes a thrill and the reel is made more valuable thereby. An entertaining offering.

"The Paper Hanger"—Reelcraft

Houses which cater to audiences that look upon single-reel slapstick comedies with favor, may find it possible to play this to advantage. Billy Franey is starred in the offering which has a few laughable bits, its principal fault being some irrelevant stuff in the early portion. That part of it is evidently just padding and not very funny, while other material to be found in it is not essentially new. On the other hand, the star's escapade with the collapsing ladder, the chase in which one of the performers is punished when he is not to blame for the cause, and a few other spots will get smiles.

Pathe Review, No. 45

What is undoubtedly of interest is the slow motion portion of this Pathe review. Many have probably been curious as to the manner in which some performers free themselves when tied in straight-jackets. In this reel the secret is revealed, when after a series of contortions, too rapid for the eye to catch, but apparent when slowed up, the fellow tied up emerges from the garment. There are in addition two hand-colored parts, one shot in Merida, Spain, and another devoted to the vulture. A section showing doughnut-making in detail and explaining the ingredients and their proportions will probably interest women, while Tomako Kimura's Japanese Fan Dance concludes nicely. A bit above the usual offering of this type.

"Trotting Through Turkey"—Pathe

Few single reel comedies have been produced on as elaborate a scale as this one. The settings and draperies throughout hold the eye, the photography is unusually good and the entire affair a very satisfactory offering. It opens with a scene in the Palace of a Turkish sultan, where a giant wrestler manhandles his hapless opponents. Snub Pollard, starred in the piece, and his little colored companion appear upon the scene to shoot stuff for a news weekly, teach the members of the harem how to shimmie and incur the Sultan's displeasure. Snub is pitted against the giant grappler and with the aid of the peppery fluid is returned the victor. That scheme in itself is not especially humorous, due to the many forms in which it has been employed, but the reel has much that is of value, is splendidly staged and ranks with Pollard's better ones.

"Drink Hearty"—Pathe

Prohibition has been used as a source of humor in more than one comedy, but the barn gin-mill in this one has been filmed so as to result in giggles and much of the material used is clever. Snub Pollard is the star and works earnestly. The mustached comedian looks funny enough and does not shirk work. In this he has been given satisfactory stuff and the result is an acceptable reel—another of his good ones.

"By the Zuyder Zee"—Mentor

Dutch children who appear in goodly numbers in the first part of this Mentor reel, hand-colored, will hold the eye. The surroundings are pleasing and the youngsters, as well as older folks seen in it, attired in bright-colored clothes, furnish an interesting spectacle. In some places the tinting has not been applied very well, the faces having been left blank at times and grey being apparent at the edges on other occasions. Generally, however, it will do. What is technically the best part of this is the second and closing portion devoted to Japanese dances. It has been photographed with unusual clearness and the youngsters from Nippon give a terpsichorean display that entertains. There is variety due to the difference in the costumes and steps done and it winds up well.

"The Hope of Adventure"—Educational

Shot from the top of a moving train and looking forward over the roofs of the cars, the early part of another Bruce scenic offers some novel material. Those who have come to expect numerous bits of rare scenic beauty in the Bruce productions will be disappointed. As in some of the other recent releases of his new series, the territory photographed is not strictly refreshing. It is not until the latter portion is reached that the material shows improvement. In that section nature has once more done its share and the water stuff makes the finish meritorious.

"The White Squaw"—Reelcraft

The one fault in this two-reel western which stars Texas Guinan is an obvious plot—a theme which fails to keep the spectator in suspense. The title suggests what the story is about and when they show a flash of the heroine, all dressed up in moccasins and other adjuncts of the red-skinned woman, the onlooker knows just what to expect. Throughout, the locations selected are of merit. The scenes are refreshing and pleasing to the eye, having been photographed in fine style. On the other hand, they have failed to inject the proper amount of unity into the production which is rather jerky, due to the manner in which they skip from incident to incident. The star possesses a pleasing personality, but here she is not given enough to do, her share of it consisting mainly of riding about on a pony and meeting the villain's unwelcome attentions with a stiff front. Charles Brinley is the arch evil-doer and T. N. T. Harvey the good young man. Jay Hunt directed.

Star Buried in Poorly Handle Mountain Feud Story

George Walsh in
"THE DEAD LINE"
Fox

DIRECTOR ..... Dell Henderson
AUTHOR ..... Paul H. Sloane
SCENARIO BY..... Paul H. Sloane
CAMERAMAN ..... Charles Gilson
AS A WHOLE..... Wild Tennessee-feud-moonshine melo; not the sort of stuff for this star.
STORY..... Terrific amount of shooting; not much to plot except a few far-fetched situations.
DIRECTION..... Certainly didn't play up star to any extent; in fact, played him down.
PHOTOGRAPHY ..... Average
LIGHTINGS..... Composition of some mountain shots very pretty.
CAMERA WORK ..... Good
STAR..... Doesn't have a chance at the stunt stuff and is generally very much in the background
SUPPORT ..... Capable
EXTERIORS..... Very good mountain stuff
INTERIORS ..... Cabin stuff
DETAIL..... Didn't bother much about it
CHARACTER OF STORY..... Plot becomes incoherent in dealing with vicious mountain feud
LENGTH OF PRODUCTION..... About 5,000 feet

This certainly wasn't the right picture in which to cast George Walsh. And on second thought it was a pretty poor story for any star. It is merely the old mountain feud, moonshine stuff, hashed up all over again with little skill displayed in either the writing or the directing of it. In fact, the plot often becomes lost in the wild orgy of shooting and killing indulged in by the majority of the characters.

They open up showing George Walsh as Clay Boone, a member of one moonshining clan, while the girl he loves, Mollie, is a member of the opposition. Clay and Mollie meet sub rosa but the feud goes on just the same. Mollie loathes the sight of her step-brothers, with whom she lives. She urges Clay on and on to kill them, even saying that she won't marry him unless he accomplishes this end. This situation is rather funny—a girl refusing to marry the man she loves until he has killed her relatives.

After a sequence in which both Clay and the step-brothers are jailed after a fight, they break out with still another fight in which little Bebe Boone is killed. This makes Clay renounce the feud and refuse to fight. He keeps his promise until one day Gomery, agent of a "moonshine trust,' attacks Julia Weston, daughter of the trust leader. He then proceeds to beat him to a pulp and to administer a thrashing to the step-brothers as well. After that he and Mollie embrace.

Just what this climax has to do with the romance of Mollie and Clay is never explained. It appears as a makeshift arrangement to conclude the story, but it doesn't do it satisfactorily. Director Dell Henderson has registered a number of comedy touches in the character of the old judge who secretly gets his liquor from the moonshiners. But when it comes to the arrangement of the supposedly dramatic sequences he seems to become jumbled and the plot as a result is very often incoherent.

The picture contains some very pretty mountain shots, several of which are remarkably well lighted. There is one very bad spot in the film introducing some scenes of a squirrel supposedly watching the judge procure his moonshine. These scenes show the squirrel on a smooth lawn while the ground about the judge is uncultivated.

George Walsh has no stunts to do in this and is quite in the background throughout a lot of the action. His support registers capably and includes Irene Boyle, Baby Anita Lopez, Joseph Hanaway, Henry Pemberton, James Milady, Gus Weinberg, Virginia Valli, James Birdsong, John Hopkins and Richard Neil.

Walsh's Popularity Wasn't Won on Pictures of This Type

Box Office Analysis for the Exhibitor

George Walsh's popularity has been builded on his ability to do daring stunts and his generally athletic manner. But he isn't given a chance in this picture, and, more than that, he is often buried in the action's background. Considering this it is likely that those who are drawn by the star's name will be very much disappointed.

The picture itself is just a rehash of old mountain feud stuff and isn't handled very well. It has the earmarks of conventionality with no skilful or distinctive dressings. Before some there is a chance that the frequent gun fights that are staged will register, but even they are not introduced cleverly and fail to fit in with the plot. And the fight which claims as its victim the little girl is rather disagreeable.

Goldwyn Pictures

GOLDWYN TRADE BULLETIN

A Weekly Catalogue of Current Releases

Goldwyn Pictures

STAR: Winsome Madge Kennedy, who has a large and devoted following wherever motion pictures are shown and genuine comedy is appreciated.

AUTHOR: Octavus Roy Cohen, whose delightful stories in the Saturday Evening Post are marked by a unique and highly fascinating tang of originality.

CAST: Kenneth Harlan, Willard Louis, Florence Deshon, Richard Tucker and other well-known performers.

DIRECTOR: Harry Beaumont.

STORY: Madge Kennedy is seen as Hazel Farron, a chorus girl, whose experience back stage has not yet served to rub the silver off her dreams.

Out of a job and desperately hungry, Hazel sees a sign outside a bakery: "Stale buns, Two for a Cent." She has just two cents left, and buys some buns—"for her pet pom."

The baker, young and warm-hearted, sees through her subterfuge, and slips a silver dollar into each bun.

Then begins a business partnership. Hazel works in the bakery and learns at last why holes are put in doughnuts. After a series of deliciously funny adventures in the bakery Hazel suddenly realizes that the young baker has stolen her heart.

She has to choose between poverty in the humble bake-shop and luxury under the protection of the wealthy Stanhope, a persistent admirer. The story works up to an indescribably tender climax, in which the young pair of lovers discover that honesty and a kind heart are still the most valuable assets in life.

The best of all Madge Kennedy pictures and a splendid attraction for any house.

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MADGE KENNEDY

IN

DOLLARS AND SENSE

by Octavus Roy Cohen

Directed by HARRY BEAUMONT

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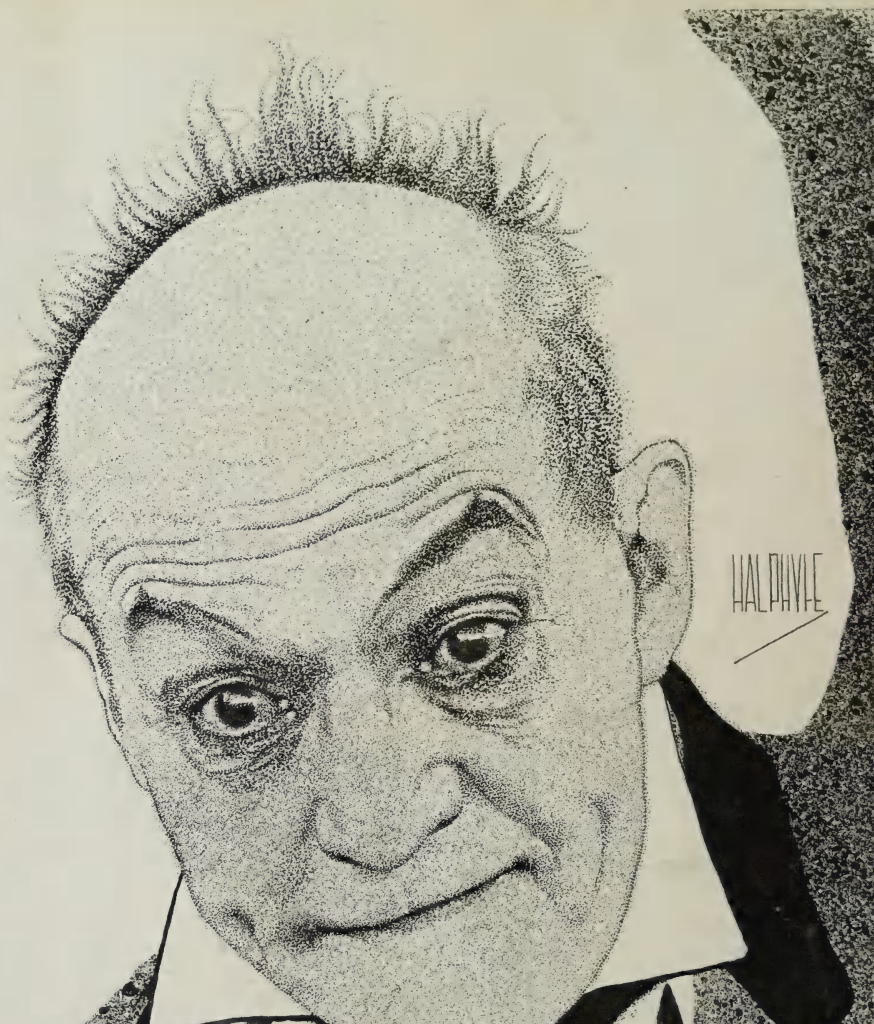

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Adapted from Geo. McManus famous series

"BRINGING UP FATHER"

with **JOHNNY RAY**

Produced by Christie Film Co. TWO REELS

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XII. NO. 46 | Sunday, May 16, 1920 | Price 25 cents

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The Richest Prospector in Alaska and the Wolf Pack of Wall Street in a Death Grapple For Them !!!

JACK LONDON'S

BURNING DAYLIGHT

With an ALL STAR CAST headed by

MITCHELL LEWIS

Produced by C.E. SHURTLEFF Inc. Scenario by A.S. Le VINO

Directed by EDWARD SLOMAN

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The STOLEN KISS

From Lucille Van Slyke's novel "Little Miss-by-the-day"

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Scenario by
KATHRYNE STUART

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PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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Features Reviewed

Rex Beach's .....THE SILVER HORDE
Goldwyn ..... Page 3

Mitchell Lewis in.....BURNING DAYLIGHT
C. E. Shurtleff, Inc.-Metro..... Page 5

Eddie Lyons and Lee Moran in
EVERYTHING BUT THE TRUTH
Universal ..... Page 7

Bryant Washburn in
MRS. TEMPLE'S TELEGRAM
Paramount-Artcraft ..... Page 8

Enid Bennett in.....THE FALSE ROAD
Thos. H. Ince-Paramount-Artcraft..... Page 9

Mary Miles Minter in.....JENNY BE GOOD
Realart ..... Page 12

Marjorie Rambeau in...THE FORTUNE TELLER
Robertson-Cole Special ..... Page 13

Anita Stewart in.....THE YELLOW TYPHOON
Louis B. Mayer Prod.-First National... Page 14

Blanche Sweet in.....SIMPLE SOULS
Hampton-Pathe ..... Page 15

Elaine Hammerstein in
THE SHADOW OF ROSALIE BYRNES
Selznick-Select ..... Page 20

Short Reels ..... Page 19

News of the Week in Headlines

Monday

Tax on personals demanded from artists by Government. West coast film colony aroused.

Cecil B. De Mille renews with Famous Players for five years.

No intention of owning or operating theaters, says Associated Producers.

Tuesday

Goldwyn not after theaters. Will buy or build when forced to only, says Godsol.

More production voted for at meeting of Canadian Photoplays.

Frohman Amusement Co. expansion calls for immediate production of 16 pictures.

First National officials in Dallas to combat Hulsey-Lynch Enterprises.

Gloria Swanson to be starred in Paramount Pictures.

More First National units formed in Delaware.

Wednesday

David P. Howells and Arthur S. Kane elected to board of directors of Cathrine Curtis Corp.

Split in industry expected at Cleveland Convention over theater buying activities by producers.

Ralph O. Proctor joins Associated Exhibitors as assistant to Fred C. Quimby.

Thursday

Associated Producers will have exchanges ready by September. Will wage campaign for long runs.

J. N. Naulty, general manager Eastern studios of Famous Players, resigns to form producing unit with Gardiner Hunting.

Los Angeles reports formation of $5,000,000 Oliver Morosco picture company.

Friday

"Big Four" members due in New York in a month to hold meeting for election of President. Pickford-Fairbanks foreign trip postponed.

Reported B. S. Moss sells theaters to prominent vaudeville interests.

Enid Bennett and Fred Niblo to leave Thomas H. Ince and form two distinct producing units.

Saturday

King Vidor to make four productions only during coming year.

Georges Carpentier signed by Robertson-Cole for three years.

Texas-Arkansas-Oklahoma exhibitors to build new houses. Assured of product from First National. Causes break with Hulsey.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

FOR THOSE WHO BELIEVE IN THE HUMAN HEART

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

Presents

BESSIE LOVE

THE PRINCESS CHARMING

in

"THE MIDLANDERS"

Adapted to the Screen from the Famous American Novel

By Charles Tenney Jackson

Directed by Two Masters of the Cinema

IDA MAY PARK *and* JOSEPH DE GRASSE

YOUR AUDIENCE WILL UNCONDITIONALLY SURRENDER
when sweet pathos, sturdy humor, stirring adventure
and tender romance combine to storm
the portals of the heart.

Behind this captivating star who seeks to conquer humanity's whole wide world is an irresistible force:

The Finest Directorial Genius—
The Most Famous Novels and Plays—
The Highest Quality of Production.

With such a Force there's only One Answer
Unconditional surrender under this banner of victory:

THEY'RE BUILT TO PLEASE THE PUBLIC!

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

25 WEST 43d STREET

NEW YORK CITY

Atmosphere a Big Feature of This Rex Beach

Rex Beach's
"THE SILVER HORDE"
Goldwyn

DIRECTOR ..... Frank Lloyd
AUTHOR .....Rex Beach
SCENARIO BY.....Lawrence Trimble and J. E. Nash.
CAMERAMAN ..... William Foster
AS A WHOLE.....Unusual atmosphere the biggest thing in this; generally a well-made production.
STORY.....Interesting environment given to theme that holds well despite few conventional ideas
DIRECTION .....Very fine
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
CAMERA WORK.....Very good
PLAYERS.....Myrtle Stedman pleasing as a woman of the North; male members of cast are all splendid.
EXTERIORS ..... Scenic beauties
INTERIORS.....All right when used
DETAIL .....Nothing very wrong
CHARACTER OF STORY.....Fight for supremacy of salmon fisheries.
LENGTH OF PRODUCTION.....About 7,000 feet

There is one thing in particular that's to be said for Rex Beach. When he sets out for material for his story, he gets it and it's always something new. He gets an underlying interest or a solid foundation to work on before he puts in his characters. This is just what has happened in "The Silver Horde." Beyond the fact that Wall Street interests are fighting to gain entire control of the salmon industry in the Kalvik district, there is the underlying factor of the industrial interest afforded by the vivid way in which the salmon trade is incorporated in the story.

The continuity has been handled and the story runs along in an agreeably smooth manner. Director Lloyd has given the production all the realism that could be desired and maintained an artistic and altogether appropriate atmosphere throughout.

True, there are certain conventional ideas in the story, such as the villain who is the father of a half-breed child; a wealthy father who would have his daughter marry a man of position rather than a man she loves; the womn who gives and her final recompense. However, none of these facts stand out as conventional as they may sound in view of the way they are manipulated and weaved in the story.

Boyd Emerson must make good financially before he can marry Mildred Wayland. The time limit for "making good" is almost up when Boyd's search for wealth leads him to the salmon fisheries. Cherry Malotte, a woman of the North, and George Holt, who have been fighting to retain their claims to a share of "The Silver Horde," interest Emerson in a plan to fight their opponent Marsh, who is backed by Wall Street interests.

After considerable difficulty the three secure the capital necessary to finance the project while Marsh, assisted by Mildred's father, works against Boyd and his partners. But Marsh has a double motive in his desire to crush Boyd. He is in love with Mildred's money, while Mildred is in love with Boyd. Marsh uses every means to poison Wayland's mind against Boyd, at the same time making every effort to destroy his plan to secure his share of "The Silver Horde." Even while Boyd and his pals are waiting anxiously for the coming of the fish, Marsh attempts to blow up the nets, but is unsuccessful.

Finally the day arrives when the fish, as they are wont to do at a certain time each year, swarm up the Kalvik by the millions and fill the nets laid by Boyd. Marsh plays his last hand by branding Boyd as the father of the half-breed baby, but the mother proves Marsh as the father. Boyd turns from Mildred to Cherry.

Well Known Title Should Attract in Addition to Promises

Box Office Analysis for the Exhibitor

Wtihout a doubt "The Silver Horde" is a box office attraction. It should bring you a silver horde on your own account and if it doesn't it's because you haven't tried. There are unlimited exploitation and advertising possibilities afforded by it and if you don't make use of them, it's your own afult. Rex Beach has written a real story, not so much the fiction end of it as from the atmospheric standpoint. Make use of the title in explaining the groundwork of the story and use it for exploitation. Invite your patrons to see Rex Beach's story of Alaskan salmon fisheries. Tell them they'll like it. If they don't, they're all wrong.

For catchlines use: "Are you aware of the opportunities of 'The Silver Horde?' See how hordes of salmon proved the opportunity that a man was waiting for." Or, "Don't fail to see the picturization of Rex Beach's 'The Silver Horde' at the —— theater, the story of the Alaskan fisheries and of Wall St. wits against the wits of the North."

"Romance"

By EDWARD SHELDON

Produced under the
DIRECTION
of
CHET WITHEY

Featuring
DORIS KEANE

Released by
UNITED ARTISTS CORPORATION
MARY PICKFORD - CHARLIE CHAPLIN
DOUGLAS FAIRBANKS - D. W. GRIFFITH
HIRAM ABRAMS, General Manager

WHEN Paul Armstrong and Wilson Mizner wrote "The Deep Purple," they reached into the Underworld and brought forth REAL characters.

And now R. A. Walsh transfers them to the screen to fascinate your audiences in a story that strikes deep into the human heart.

MAYFLOWER PHOTOPLAY CORPORATION

presents

A R.A.WALSH PRODUCTION

The DEEP PURPLE

Directed by R.A.WALSH

From the Famous Play

by PAUL ARMSTRONG & WILSON MIZNER

Apply to

REALART PICTURES CORP.

469 FIFTH AVE.

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SPEAKING OF PROFITS—

YOU have in "The Deep Purple" a picture packed with money-making possibilities.

It's backed by the fame of the original stage play which ran for over a year on Broadway.

And—

The reputation of R. A. Walsh whose name guarantees the BEST in picture entertainment.

And—

The cast—Miriam Cooper, Helen Ware, Vincent Serrano and Bird Millman. There's patron pulling power behind each name.

An Unbeatable Combination from Every Box Office Angle

BOOK "THE DEEP PURPLE" AND WATCH IT PULL THE LONG GREEN!

MAYFLOWER PHOTOPLAY CORPORATION
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An R.A.WALSH PRODUCTION
The DEEP PURPLE
Directed by R.A.WALSH
From the Famous Play
by PAUL ARMSTRONG & WILSON MIZNER
Apply to
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FACES leered at her from the Shadowy Depths of the Underworld; beckoned her to the Brink of the Chasm called Sin.

A Great Stage Play—
A Greater Picture

SEE IT and SIGN IT!

MAYFLOWER PHOTOPLAY CORPORATION
presents

AN R.A.WALSH PRODUCTION
THE DEEP PURPLE

Directed by R.A.WALSH From the Famous Play by PAUL ARMSTRONG & WILSON MIZNER
Released by REALART PICTURES CORPORATION 469 Fifth Ave

Strong and Pleasing Picture Made From a Jack London Novel

Mitchell Lewis in
"BURNING DAYLIGHT"
C. E. Shurtleff, Inc.-Metro.

DIRECTOR ..... Edward Sloman
AUTHOR ..... Jack London
SCENARIO BY.....A. S. Le Vino
CAMERAMAN .....Jackson Rose
AS A WHOLE.....Very well done production, maintaining a fine story interest throughout
STORY.....Adapted from London's novel; has been used as basis of other pictures, but is treated well here and stands as unusual.
DIRECTION ..... Commendable
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK .....Good
STAR.....Gets over very well in role demanding force and simplicity.
SUPPORT.....Helen Ferguson and William Mong good and are prominent; some minor parts overacted.
EXTERIORS.....A few good snow shots
INTERIORS ..... Appropriate
DETAIL ..... Satisfactory
CHARACTER OF STORY.....New rich Yukon miner, fleeced by New York "wolves," regains fortune through primitive methods.
LENGTH OF PRODUCTION.....About 5,600 feet

There have been many pictures produced in the past which utilized the general outline of Jack London's "Burning Daylight," but it is safe to say that the plot has never been so well reated as in this bona fide adaptation of the celebrated work. The possibilities of the story attracted other writers for the simple reason that it is exceedingly strong in its elemental conflict between the man of the frozen wastes and the "wolves" of Wall Street. In the present work the story has been admirably handled, the dramatic moments are well balanced with a number of lighter scenes, while the climax sequence in which the Alaskan retrieves the fortune of which the money ring has tricked him possesses a fine degree of suspense.

Harnish, known as "Burning Daylight" throughout the Yukon, strikes gold and creates a boom in a district long off the map of prosperity. Letton, a financier from New York, journeys to the Yukon with the idea of tricking Daylight of his vast holdings. But the northerner plays a better hand and finally Letton has to acknowledge himself defeated. He is forced to honestly pay five million dollars for Daylight's property.

Daylight, taking with him "Necessity," an old lawyer, his daughter Dora, who acts as secretary, and her crippled brother goes to New York. Here the Letton ring plan to fleece Daylight of his newly gained money. He is accepted in their society and Lucille, Letton's niece, playing the game too, easily wins a proposal of marriage from him. He is then asked to buy up a certain stock which will eventually net him a tremendous fortune, so they say.

And of course Daylight discovers that he has been tricked. But going to the Letton crowd just as they are gloating over their victory, he forces them, at the point of a gun to hand over the equivalent of his losses in bonds and then pockets their written agreement to break him so as to protect himself lest they should ask help from the police. This sequence is handled very well and no small degree of suspense results from it. In the end Daylight goes back to the Yukon with Dora.

Mitchell Lewis brings the proper degrees of force and simplicity to the title role. Helen Ferguson as Dora and William Mong as Necessity give capable assisting performances, as does Alfred Allen as Letton. Letton's partners in trickery are small roles which are overplayed in an effort for comedy, but the rest of the principals, including Gertrude Astor, Arthur Edmund Carew and Louis Morrison, give satisfactory performances.

Has All the Elements of Popular Appeal and Should Go Big

Box Office Analysis for the Exhibitor

What with Jack London's name you have very strong advertising possibilities in this picture. London's works did and still do enjoy a vast popularity and "Burning Daylight" is by no means the least of his many novels. So whether you play up Mitchell Lewis or not, don't forget Jack London's name. It will bring the crowds.

You can play the story up in a big way, too. Of course London's name is more or less of a guarantee of a good story, but in the present case they have picturized one of his most popular themes and one which has been extensively "borrowed." And this is proof of its varied elements of appeal.

A catchline such as "The virile story of a Yukon miner who played against the Wall Street wolves even as he did the wolves of the north," would be descriptive and attractive.

JACK THOUGHT-When we are married I wonder if I shall ever be able to make an Honest-to-God woman of her
AND ENID THOUGHT-If he had been a real two fisted man he would have kissed me anyway.
Then the Mountain Girl and the Mountain Man came into their lives and

MOUNTAIN MADNESS

(from the book by Anna Alice Chapin, author of "The Eagle's Mate")

swept all four of them into its blinding swirl

Produced by

REPUBLIC DISTRIBUTING CORPORATION
Lewis J. Selznick
Advisory Director
Briton N. Busch
President

Lloyd Carleton Productions
Hollywood California

Personal Direction of Lloyd B. Carleton

CLERMONT PHOTOPLAYS CORPORATION

Hannibal N. Clermont
President

First Lyons-Moran Feature Comedy Registers as Most Satisfactory

Eddie Lyons and Lee Moran in
"EVERYTHING BUT THE TRUTH"
Universal

DIRECTORS .....Eddie Lyons and Lee Moran
AUTHOR .....Edgar Franklin
SCENARIO BY.....Philip Hurn
CAMERAMAN .....Alfred Gosden
AS A WHOLE.....Very satisfactory farce comedy
STORY.....Has series of good complications which have been handled with appreciative comedy sense.
DIRECTION.....Realizes possibilities in good style
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Average
CAMERA WORK .....Good
STARS.....Both play straight roles; register their comedy very skilfully.
SUPPORT .....Very good
EXTERIORS .....Suburban stuff
INTERIORS.....Appropriate; nothing big
DETAIL .....All right
CHARACTER OF STORY.....Complications arising after young wife and young man, about to wed exceedingly jealous girl, have been forced to spend night together in guarded room.
LENGTH OF PRODUCTION.....About 4,775 feet

Edgar Franklin is a writer of splendid material for picture farces. He showed his skill in contriving unearthly but uproariously funny situations in Marshall Neilan's "Don't Ever Marry" and now in "Everything But the Truth," the first of the Eddie Lyons-Lee Moran feature comedies, he triumphs again in concocting the comically ridiculous.

Here he has taken the young wife of a jealous husband and the fiance of a jealous young woman and piloted them through a series of circumstances at the end of which they find themselves obliged to spend the night in the same room. Rest assured that they make all possible efforts to escape the situation, but it eventually gets the best of them.

The rest of the picture, the better part of it in fact, is consumed by the efforts at explanation made by these unfortunate two to the other two very interested parties. This part of the picture is splendidly constructed from the angle of farce-comedy and due to the skilful treatment accorded the situation by the joint directors and their capable playing of the principal roles it resolves itself into a series of very humorous scenes.

The comedy is accumulative just as suspense is in a well-written melodrama. Of course the young wife and the fiance attempt in various ways to lie out of their unfortunate night's adventure. But at each turn as they see themselves clear some unexpected question is put to them or some unexpected person intrudes himself with a remark that completely lays bare their lies.

All things considered, the Lyons and Moran combination has been entirely successful in its first effort at feature comedy. It is true that the production lacks any lavish touch, but the story is by no means dependent on settings or scenery to put it over. It has the goods in is own situations and these have been handled in top-notch style.

Lyons and Moran both realize on their long training in handling the stellar roles of the picture. They seldom permit a chance to score a comedy point to pass without taking advantage of it. Their characters are contrasting but each plays with enthusiasm and the proper degree of seriousness demanded by farce. In their support appear Anne Cornwall and Katherine Lewis as the girls in the case. Both register very satisfactorily. Others are Nelson McDowell, Willis Marks and Elizabeth Witt.

A word is due the humorous animated cartoon conceits that appear on the borders of the subtitles. They are cleverly done, appropriate to the action and often bring laughs on their own account.

Is Better Than Average and Should Please All Audiences

Box Office Analysis for the Exhibitor

Exhibitors who have been playing the Lyons-Moran comedies for the past six or seven years hardly need another introduction. It is enough to say that if their audiences liked the one and two-reel stuff that this comedy team has been serving up there will be no doubt as regards their accepting this feature, for it is superior to the short length subjects in every respect.

In fact, "Everything But the Truth" is a worthy comedy feature for every exhibitor who doesn't demand a production suggesting a lavish use of the production purse. The situations register with more certainty than those of the average five-reeler and the comedy is accumulative, rising steadily from the outset to the hilarious point close to the finish.

The awkward situation which the two young people find themselves in might be related as a catchline in advertising the production. Treat it in a light way and the interest of the reader will be aroused.

Good Production And Efforts Of Players Get This Over In Good Style

Bryant Washburn in
"MRS. TEMPLE'S TELEGRAM"
Paramount-Artcraft

DIRECTOR ..... James Cruze
AUTHORS ..... Frank Wyatt and William Morris
SCENARIO BY ..... Elmer Harris
CAMERAMAN ..... Henry Kotani
AS A WHOLE ..... Light comedy offering with enough amusing complications to please most audiences.
STORY ..... Somewhat obvious and nothing decidedly new, but suits star and has pleasant surprise finish.
DIRECTION ..... Very good; works up to very satisfactory conclusion.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Clear
CAMERA WORK ..... All right
STAR ..... Pleasing personality and decidedly at home in the part.
SUPPORT ..... Wanda Hawley a pretty and clever, young wife; Walter Hiers and Carmen Phillips both good.
EXTERIORS ..... Real
INTERIORS ..... Quite appropriate
DETAIL ..... Some attractive titles
CHARACTER OF STORY ..... Jealous young wife plans a test to see if her husband is vamp-proof.
LENGTH OF PRODUCTION ..... 4,318 feet

As far as the story itself is concerned, "Mrs. Temple's Telegram" is not really new to photoplay audiences, for the jealous wife and the complications which her suspicions arouse, have been presented before. But Director Cruze has given the picture a lively and thoroughly realistic production in that it continually "hits home."

The surprise finish is about the best thing in "Mrs. Temple's Telegram," and it's a wager that it will be a scant few who will suspect that the whole affair which came so dangerously near ruining the happy married life of the Temples was all a plan of the suspicious young wife to test her husband's loyalty and to see if he really were vamp-proof.

For those who like to discuss the theory of jealousy as an indication of true love and vice versa, "Mrs. Temple's Telegram" goes a long way toward proving the "pro" of the argument.

After two years of married life, Mr. and Mrs. Temple are still in love with each other, and the titles marvel at the fact. Hon and Dearie are demolishing nut frappes, when suddenly Mrs. Temple discovers a "painted pelican" making eyes at her hubby.

It proves too much for the jealous Mrs. T., so the couple part. The wife goes home, but Mr. T. is pursued by the vamp, who follows him into a department store. He goes up to the roof to escape her, but she follows and the two are locked up there for the night. Carmen Phillips, as the vamp, goes through all the motions of a siren, and pleads for a kiss, but the loyal husband is immune.

The complications start when hubby returns the next morning and tries to explain where he has spent the night. Mrs. T. refuses to believe the "tall" one about being locked on the top of the skyscraper, so he tells her another about spending the night with a friend, making up a name and giving the name of some suburban town. It happens that there is such a person and the mix-up that it causes is highly amusing, but comes very near being disastrous. When finally the vamp arrives, Mrs. T. explains that she planned the whole thing.

You Can Promise A Pleasing Comedy Offering In This

Box Office Analysis for the Exhibitor

With the star's pleasing personality and his interesting performance in "Mrs. Temple's Telegram," together with the all-around good work of the supporting cast and way the production has been handled generally, you should have little trouble in putting over Bryant Washburn's latest picture. It has a distinct appeal even though the idea is not exactly original.

At the Rialto, the orchestra helped along the interest by well-chosen selections, among them "The Vamp" and "Kiss Me Again," which fitted in very appropriately. You might stir up some enthusiasm by such lines: "Is jealousy a sign of true love? What do you think? See Mrs. Temple's theory in Bryant Washburn's latest picture." Or, "If your name is Brown, Smith, or Jones, watch out. You never know what you may be dragged into. See what happened to John Brown in 'Mrs. Temple's Telegram,' at the ——— theater."

Crook Picture That Peters Out After Very Promising Start

Enid Bennett in
"THE FALSE ROAD"
Thos. H. Ince-Paramount-Artcraft

DIRECTOR ..... Fred Niblo
AUTHOR ..... C Gardner Sullivan
SCENARIO BY ..... C. Gardner Sullivan
CAMERAMAN ..... George Barnes
AS A WHOLE ..... Average production of a crook story that peters out after very promising start.
STORY ..... Not enough incident or situations to furnish material for five reels, but general development is praiseworthy.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Commendable
LIGHTINGS ..... Good
CAMERA WORK ..... Satisfactory
STAR ..... Seen to average advantage in role of crook
SUPPORT ..... Lloyd Hughes really has star part in role opposite Miss Bennett.
EXTERIORS ..... Realistic
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY ..... Reformed crook persuades sweetheart to join him through a trick.
LENGTH OF PRODUCTION ..... About 5,849 feet

While "The False Road" again demonstrates C. Gardner Sullivan's unusual ability in the building of a scenario, it reveals various plot shortcomings that serve to bring it down to the merely average level. After a very promising beginning, the picture starts petering out owing to a lack of plot complications and incident. The battle of wits between hero and heroine might well have been highly sustaining had there been some sort of action to back it up. As it is the verbal volleys in which they indulge by means of sub titles are rather lacking in force.

The picture opens by introducing Betty Palmer, member of a gang of crooks. She goes to meet Roger Moran, her erstwhile sweetheart, just out of prison. When he tells her and the others that he is going straight, they give him the cold shoulder. On a New England farm Roger becomes the dutiful hired man of the Starbucks, the "kindest folks" in town. Incidentally Starbuck is president of the bank.

Later Betty and "Frisco" Minnie come to the village to rob the bank, which they ultimately succeed in doing. And then later again Roger goes back to the crooks, saying that he has given up trying to go straight. At this move of his Betty is disappointed and realizing her feelings, Roger plays on them the more until she finally comes out and denounces him as a quitter. Then Roger reveals that he was only playing a game to win her over to the straight road. In the climax sequence she robs "Sapphire" Mike Wilson, the head of the crooks, of the bank money and together she and Roger take it back to the Starbucks.

They have run a little wild on depicting the activities of the crooks. They are introduced as living in a "Third Avenue" hotel, but it's a pretty decent looking place at that, and the way the crooks roam all around it would indicate that they own the place from roof to cellar.

The sequence in which Betty plies Wilson with drink and drug that she may be free to open his safe, is more or less minimized as to sustaining force because of the actionless character of the footage that has preceded it.

Enid Bennett plays quite convincingly as Betty Palmer. Lloyd Hughes really has the stellar role as Roger Moran and his handling of the part is capable. Others are Wade Boteler, Lucille Young, Charles Smily, Edithe Yorke and Gorden Mullen.

Not Much to Be Said Either For Or Against This One

Box Office Analysis for the Exhibitor

Here is one of those average productions. The fact that the action dwindles to almost nothing after a very promising introductory sequence, lessens the effect of all the fine continuity building for which the author deserves great credit.

The picture can be played with confidence that it will give just average satisfaction. As Lloyd Hughes has such a prominent role in the picture it might be well to incorporate the line "With Lloyd Hughes" in all your advertising. This might recall his performance in "Dangerous Hours" to those who saw it and will also establish this actor with your audiences. As he is to be starred later this will help.

Can the daughter of "common" parents marry the blue-blooded millionaire and both be happy?

Can the one step up without the other stepping down? Or is similarity of soul the only thing that counts?

Jesse D. Hampton
presents

BLANCHE SWEET
IN
SIMPLE SOULS

adapted from John Hastings Turner's famous novel
Directed by Robert Thornby

Judged from every standpoint of acting, direction, story, production and human appeal, "Simple Souls" stands among the real achievements of the screen.

Judge it for yourself,—see it at the nearest Pathé Exchange!

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Distributors

Pathé
Distributors

Very Episodic and Poorly Subtitled Production

Mary Miles Minter in
"JENNY BE GOOD"
Realart

DIRECTOR ..... William Desmond Taylor
AUTHOR ..... Wilbur Finley Fauley
SCENARIO BY ..... Julia Crawford Ivers
CAMERAMAN ..... James C. Van Trees
AS A WHOLE ..... Terribly episodic production with poorly chosen subtitles; could have ended four or five times before it does.
STORY ..... Made from very ancient material and lacks continuity.
DIRECTION ..... Could have omitted many of the episodes to better effect.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Some beautiful effects
CAMERA WORK ..... Excellent
STAR ..... Fares averagely with conventional ingenue role.
SUPPORT ..... Average
EXTERIORS ..... Very pretty rural shots
INTERIORS ..... Lavish
DETAIL ..... Usual
CHARACTER OF STORY ..... Little country girl betrayed by socially ambitious rich couple after their son has married her in secret.
LENGTH OF PRODUCTION ..... 5,980 feet

In the first place very ancient story material has gone into "Jenny Be Good." In the second place this material hasn't been expertly developed. In fact, this picture is one of the most episodic that has appeared in considerable time. The fact that the story could have been ended at many places before it finally does reach its conclusion becomes more and more evident as each foot of the last two thousand clicks through the machine. But episode after episode is piled on and the resulting discomfort to the average spectator grows in proportion.

They open up with Grandma Nancy Beedle discovering her daughter, who had eloped a year before with a musician, dead on her door-step. In her arms is a baby. Thus is Jenny introduced. Grown to girlhood she develops into one of those ingenues that dreams of fairy princes with golden boots. Up in a little house in the trees she plays her violin and makes friends with all the birdies.

Then along comes Royal Renshaw, the son of rich social climbers. It's love at first sight. They are secretly married. Then Royal's parents send him away by force on a yachting trip. Later they annul the marriage. Royal returns and is unable to find Jenny, as her grandmother has died and she has gone to the great city. So he marries Jolanda Van Mater, the dope-fiend daughter of a family with a name and no money.

Jolanda hits the dope hard and Royal finally decides on placing her in a sanitarium. He puts her in his automobile, she discovers where they are going, there is a struggle, and the automobile goes over a precipice, eliminating Jolanda from the earth and the plot. Royal lies at the point of death, calling for Jenny. And Jenny comes even though she leaves the Metropolitan audience waiting her debut as a violinist. Jenny had previously tried sewing in a factory, but a strike had thrown her out of work, so she went into vaudeville and then was taken up by society. In the end of course Jenny and Royal marry and in the last scene the baby is brought in.

The subtitles in this are in many cases very poorly worded and more than once stand out like sore thumbs. There is some very pretty lighting and photographic work and a number of pretty landscapes are shown. Mary Miles Minter is a pretty Jenny and has an average cast supporting her, which includes Jay Belasco, Margaret Shelby, Frederick Stanton, Edwin Brown, Lillian Rambeau, Catherine Wallace, Maggie Halloway Fisher and Grace Pike.

They Could Improve This Even Now If They Used the Shears

Box Office Analysis for the Exhibitor

While this story is very episodic and too sensational at times it could have been made a much better picture had they eliminated various of the superfluous episodes in the production and rewritten the subtitles. These improvements can still be made if the producers see fit, and they certainly should. The picture wouldn't be a world beater at that, but it would be more compact, more sustaining than it is now in its long drawn out episodic state.

This type of story has a large following and probably Mary Miles Minter's popularity will serve to draw good crowds to this, but even her most ardent admirers are likely to notice the faults in story construction. Then, too, it is a mystery why they dragged the dope-fiend, Jolanda, into a story of this type. It gives an opportunity to bring in the automobile wreck thrill, but otherwise her presence is rather disagreeable.

Unusual Picture In Many Respects But Could Be Improved

Marjorie Rambeau in
"THE FORTUNE TELLER"
Robertson-Cole Special

DIRECTOR ..... Albert Capellani
AUTHOR ..... Leighton Osmun
SCENARIO BY ..... George D. Proctor
CAMERAMAN ..... Jacques Monteran
AS A WHOLE..... Production contains big woman appeal but latter reels should be edited.
STORY..... Unusual and generally well constructed
DIRECTION..... Is a bit stagey at times and some players are allowed to overact.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
STAR..... Plays splendidly in role that permits varying opportunities and commands sympathy.
SUPPORT..... Fernandez overacts as villain; McKee too young looking for juvenile role.
ETERIORS ..... Satisfactory
INTERIORS..... Varying and appropriate
DETAIL ..... Convincing
CHARACTER OF STORY..... Mother, disgraced by jealous husband, proves that she is needed to inspire son to success.
LENGTH OF PRODUCTION..... About 7,500 feet

Here is a picture which might have been made some few years since. This because many of the characters in the story suffer from rather obvious cases of overacting and because, on the more important hand, the latter part of it appears to have been slighted by the film editor. If certain portions of the too voluminous incident which appears in these latter scenes were eliminated the picture would gain a different classification. At present there is too much minor detail to result in a smooth running story.

Which is not to say that "The Fortune Teller" is a poor picture. Not by any manner of means. There is much about its rather unusual story that appeals and there is a splendid and varied characterization rendered by Marjorie Rambeau, who plays the title role which she created on the stage. In fact, the story contains a very strong woman appeal in its basic theme that mother love will prove the making of youth over and above cold and calculated guidance offered by a scientific father.

This idea is launched forth in a drama that begins twenty years ago and shows Renee Browning being turned from her home and deprived of her baby boy by an insanely jealous husband. An adaptability at fortune telling leads her to the circus where, however, she sinks to drunken degradation. A meeting with her son, unknown to him, proves her salvation, and then through her sympathy and encouragement the boy makes good in the world of business. And in addition to this there is plenty of melodrama supplied by the villain, one of the causes of Renee's fall from grace in the first place.

Miss Rambeau's performance, through all the different phases of Renee's life, is marked by a deep emotional ability that completely captivates the spectator. Women specially will be impressed by her performance because of the deep appeal that her suffering causes. Her big scenes have been very well contrived by George Proctor, who prepared the continuity, and well staged in the main save for the fact that Capellani hasn't shut the safety valve on the acting of the supporting cast. The picture is varied in setting and a note of realism always permeates the background.

In her support Miss Rambeau has Frederick Burton as her husband, E. Fernandez, who overplays the villain, Raymond McKee, a bit too young to be an alderman, Cyprian Giles, T. M. Koupal, Franklin Hanna and Virginia Lee.

Lends Itself Well To Distinctive Exploitation

Box Office Analysis for the Exhibitor

A number of good exploitation opportunities suggest themselves in connection with this picture. The fact that it deals with a fortune teller who employs cards in her work brings to mind a simple and effective type of lobby display which the exhibitor can arrange to suit himself. A mystic act such as was used at the Broadway in New York might also be employed for atmosphere in the larger theaters, while where such talent is unavailable a local card entertainer might be pressed into service.

The picture as it stands now contains a strong appeal particularly to women. If the latter reels were carefully edited the strength of the story might be materially increased.

Miss Rambeau's name should be used extensively. She is one of the better known actresses of the day and has been constantly before the public for the last few years. The fact that she starred in "The Fortune Teller" on the stage is another advertising point.

Probably A Good Audience Picture But Story Is Long Drawn Out

Anita Stewart in
"THE YELLOW TYPHOON"
Louis B. Mayer-First National

DIRECTOR .....Edward Jose
AUTHOR .....Harold MacGrath
SCENARIO BY.....Monte M. Katterjohn
CAMERMAN .....Rene Guissart
AS A WHOLE...Fair entertainment; rather familiar situations and vaguely plausible bits a drawback.
STORY...Title misleading and complication of ideas often confuse, rather than convince.
DIRECTION....Provides lavish settings and has handled production in big way; there are slip-ups, nevertheless.
PHOTOGRAPHY .....Good
LIGHTINGS .....Clear
CAMERA WORK .....Very good
STAR.....Plenty of opportunity in dual role
SUPPORT....Donald MacDonald as the first victim of the typhoon; suitable cast.
EXTERIORS .....Not many used
INTERIORS.....Adequate; some lavish sets
DETAIL....Some unsatisfactory gaps in continuity
CHARACTER OF STORY....A contrast in the different natures of twin sisters.
LENGTH OF PRODUCTION.....6,347 feet

When it came to making a picture based on Harold MacGrath's novel, the producers certainly didn't find themselves short on material for their adaptation. In fact, they have tried to use too much of it, thereby straining the imagination to absurd proportions, and in order to cover all the ground, there are gaps in the thread of the story that gradually fill up as the action proceeds, but for the time being, prove confusing.

Throughout, there are bits that could have been made clearer. For instance, there is one place where the Typhoon and an admirer settle their future plans by means of the roulette table. It is not clear enough to be convincing.

Miss Stewart, in the dual role of Hilda and Berta Nordstrom, has succeeded in portraying the two distinct characters in a splendid way, but she has entirely too much of the responsibility of putting over the picture. Director Jose has endeavored to put in the production everything that appeals to a lover of thrills, and as such, "The Yellow Typhoon" will undoubtedly merit the production that it has received. There are some lavish sets depicting the gambling house operated by the notorious woman in the Orient.

Berta Nordstrom elopes with a wealthy young naval engineer named Hallowell. Shortly after, her mother is killed by the shock of the news that Berta has committed suicide. Hilda, a twin sister, enters the Secret Service in Washington. It was really Berta's maid, wearing Berta's clothing, who had committed suicide, so Berta continues to be very much alive in Paris, whither she has gone the more quickly to dispose of her husband's wealth.

When she has spent all he has, she leaves him and the following scenes show her as proprietress of a notorious gambling house in the Orient. She tires of this and leaves for Manila, with Karl Lysgaard, an admirer whom she evidently marries. In Manila, she encounters Hallowell, who is working on important Government plans concerning a submarine invention. Lysgaard is after the plans and urges Berta to feign a reconciliation with her former husband in order to secure the papers.

Berta is later trapped by her sister, Hilda, in the interest of the Secret Service, but Berta kills Hallowell and she and Lysgaard escape to New York, where they make an effort to again secure the papers, now in the hands of Hallowell's pal, John Mathison. But Hilda is on the job again, but before they can be caught, Lysgaard kills Berta and shoots himself. Hilda and Mathison turn to each other.

If Your Folks Like This Sort of Stuff You'll Have Little Trouble

Box Office Analysis for the Exhibitor

As an averagely entertaining picture, "The Yellow Typhoon" will most likely get by with the majority because of its various points of appeal. The type of woman as shown in Berta—a woman of the world—still interests a goodly number, and the plot to get the Government plans still serves to furnish excitement for those who like this sort of stuff. Again, there are those who will like the work of Miss Stewart as the blond Berta and the dark-haired Hilda.

So they won't be mislead, say that "The Yellow Typhoon" is the name given to a notorious woman. Use the name of the author and say it is a "Saturday Evening Post" story. If you want a catchline try: "They were twins, Berta and Hilda. One was an adventuress, the other a shrewd business woman in the Secret Service employ. See how their paths crossed in 'The Yellow Typhoon.'"

Unusually Delightful Picture; High Class And Distinctive

Blanche Sweet in

"SIMPLE SOULS"

Hampton-Pathe

DIRECTOR .....Robert Thornby
AUTHOR .....John Hastings Turner
SCENARIO BY.....Fred Myton
CAMERAMAN .....Charles Kauffman
AS A WHOLE....Very distinctive and high class production of unusual romantic novel.
STORY....Something out of the ordinary with strong heart interest and good comedy touches.
DIRECTION .....Delightful
PHOTOGRAPHY .....Very good
LIGHTINGS .....Commendable
CAMERA WORK.....Very good
STAR....Fine; makes a real, human character of Molly Shine.
SUPPORT....Charles Meredith gives very good performance in opposite role.
EXTERIORS .....Satisfactory
INTERIORS .....Varying and appropriate
DETAIL.....Enriches story interest considerably
CHARACTER OF STORY....Romance of a Duke and a shop-girl.
LENGTH OF PRODUCTION.....About 5,264 feet

Jesse D. Hampton surely selected a fine book to picturize in John Hasting Turner's "Simple Souls." A more unusual and delightful romance was never bound between covers. With Blanche Sweet in the role of Molly Shine in this visualization of the novel, and with the most appropriate and sympathetic treatment accorded the story, a production of the utmost class and distinction is the result. In fact, "Simple Souls," the picture is worthy of being shown in houses of the highest class, while its big, simple appeal will bring to it the delighted approval of all audiences, high and low.

The picture has a wealth of love interest, and of heart interest and comedy. The opening scenes show the meeting of Molly Shine, a London shop girl, and the Duke of Wynninghame, too much of an idealist to be a success in society or his chosen pastime, science. He is an absent-minded fellow, always forgetting his top hat and walking out in the open, bare-headed.

The upshot of the meeting is that the Duke sends Molly two pounds a week to buy books and then promptly forgets about her. But Molly's family discovers the weekly remittance and immediately suspects the worst. The result is that the Duke finds himself forced into a marriage with a girl who merely attracted his passing fancy.

Here the real romance begins. Molly really loves her husband, but he is so absorbed in other things that he scarcely notices her. To make matters worse, there is the Duke's sister, Octavia, who is sure she is going to break the "terrible" marriage. How Molly stands on her rights and finally wins the love of the man who gave her his name, makes most delightful entertainment, as pictured here.

Blanche Sweet makes of Molly a very real and unusual girl. She is something different from the typical picture heroine, and Miss Sweet decorates the part with distinctive touches and a refreshing personality. Charles Meredith, as the Duke, adds another splendid performance to his short but prominent list of screen work. Kate Lester, Herbert Standing, Mayme Kelso and Herbert Grimwood are seen in other important roles which they carry very well.

Too much can not be said in praise of the sympathetic treatment accorded the story by Fred Myton, who adapted it, and by Robert Thornby, who directed.

Various Elements Unite To Make This A Real Winner

Box Office Analysis for the Exhibitor

There is nothing of the spectacular or the deeply moving about this picture to earn it the stamp of "greatness." But there is an unusual quality, a pronounced individuality about it that raises it high above the average run of features now on the market. Its romance, its comedy and its contrast of character, and above all, the careful treatment evinced in all production departments, prove the determining factors in elevating it to the top notch it enjoys.

In advertising it, play up Blanche Sweet. Here is a star that is giving a practical demonstration that one can come back and be bigger than before. Also give the title a good play, and the author's name, as the book had a very good sale. And once you get the crowds in, "Simple Souls" is the sort of picture that will do its own advertising. After the first day of its run you won't have to worry about the box-office.

PRISCILLA DEAN

How's this for 3rd Run?

"THE VIRGIN OF STAMBOUL" broke all records at the Standard Theatre, Cleveland, Ohio, today. Although this picture played Loew's Stillman and Loew's Mall in this city for one week each I had to stop selling tickets three times and at nine-thirty there was a line of people over a city block long waiting to get in. Was compelled to run till mid-night. "THE VIRGIN OF STAMBOUL" is the greatest of great features."

THOMAS G. CARROLL, Manager
STANDARD THEATRE,
CLEVELAND, O.

Carl Laemmle presents

"The VIRGIN OF STAMBOUL"

UNIVERSAL-JEWEL
$500,000
Production de Luxe

Directed by Ted Browning

Story by H. H. Van Loan

A Benjamin B. Hampton Production

RIDERS of the DAWN

A Photoplay of the Novel

"The Desert of Wheat"

By ZANE GREY

Directed by HUGH RYAN CONWAY

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

ETCHELLS

"RIDERS OF THE DAWN"

A PRONOUNCED BOX-OFFICE FAVORITE

All the money-making screen values are to be found in this picture in rare abundance.

A REAL STORY OF PUNCH AND PEP written by Zane Grey, America's greatest living novelist.

A CAST OF EVEN EXCELLENCE, not one star and the other actors of doubtful value, but a constellation of stars working together harmoniously to visualize the story and not to glorify themselves: Roy Stewart, Joseph J. Dowling, Claire Adams, Robert McKim, Frederick Starr.

THE THEME IS THE TALK OF THE HOUR AND THE TALK OF THE WORLD.

IT'S A BENJAMIN B. HAMPTON PRODUCTION, greater than his "Desert Gold," "The Sagebrusher," and "The Westerners."

CLEAN, WHOLESOME, THRILLING, SENSATIONAL, A COMPELLING COMBINATION. Nothing draws the crowds like a celebrated novel translated into the language of the screen. It is sure fire every time.

ROY STEWART as "Kurt Dorn"

JOSEPH J. DOWLING as "Mr. Anderson"

MARIE MESSENGER as "Kathleen"

ARTHUR MORRISON as "Olsen"

FREDERICK STARR as "Nash"

"RIDERS of the DAWN"

at the STRAND in NEW YORK

HAS had a wonderful "press," as they say on the other side. Comments of the New York papers were unanimously favorable. This is the first time in many months that the New York papers were a unit in their praise of a picture. Neither the "World" nor the "American" offered any comment whatever on either the "Riders of the Dawn" or the program at the Strand. The other papers commented as follows:

TELEGRAPH

"An exciting and vivid story."

TRIBUNE

"The picture is a good melo-drama well acted."

SUN-HERALD

"This photo play deals with the North West grain region, vividly and thrillingly, without overstating its case."

TIMES

"The story might be called 'Action, Unlimited.'"

These comments were given by experienced writers and in no way influenced by advertising. They were fully indorsed by the

PUBLIC VERDICT

Before eight o'clock the colored person in the Strand uniform started his cry, "Standing Room Only," and kept it up well along toward 10 o'clock.

Money-making pictures are few and far between.

DO NOT HESITATE WHEN THE BAND WAGON STOPS IN FRONT OF YOUR DOOR

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

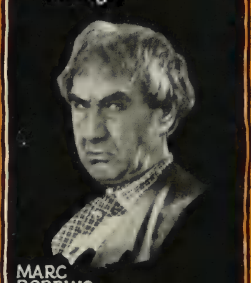
Distributing through PATHÉ Exchange, Incorporated

Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

CLAIRE ADAMS as "Lenore Anderson"

ROBERT McKIM as "Henry Neuman"

VIOLET SCHRAM as "Olga"



MARC ROBBINS as "Chris Dorn"

FRANK BROWNLEE as "Glidden"

Atmosphere Of Story Overwhelms Work Of The Star

Sessue Hayakawa in
"THE DEVIL'S CLAIM"
Haworth Production-Robertson-Cole

DIRECTOR .....Charles Swickard
AUTHOR .....J. Grubb Alexander
SCENARIO BY.....J. Grubb Alexander
CAMERAMAN .....Frank D. Williams
AS A WHOLE....Maintains interest fairly well; theme isn't one with universal appeal.
STORY....Story within a story; confusing at times
DIRECTION....Overdoes the atmosphere stuff, but it serves to get the story over in good style.
PHOTOGRAPHY .....Fair
LIGHTINGS.....Not up to Haworth standard
CAMERA WORK .....Satisfactory
STAR....In opening reels disappoints, but works up much better toward close.
SUPPORT....Coleen Moore and Rhea Mitchell well cast; others good.
EXTERIORS .....Mostly night scenes
INTERIORS .....Lavish sets
DETAIL .....All right
CHARACTER OF STORY....Hindu author who uses experiences of others for his story material.
LENGTH OF PRODUCTION.....5,100 feet

For those with atmospheric tendencies, admirers of Hindu relics and queer smelling incense, this picture will have unlimited appeal for it's just packed full of such atmosphere, running all the way from New York's Greenwich Village to India. As a whole, the production has been carefully made and the element of mystery maintained will hold the interest fairly well.

The material is comprised of a story within a story. J. Grubb Alexander has his hero an author in search of material for a novel, and as he is inspired the plot is revealed with author and his friends playing the various parts. Alexander has provided the star with a sort of Jekyll and Hyde character in the inner story, which Hayakawa handles very capably. The opening reels, which are supposed to represent New York's Latin Quarter, give a rather far-fetched idea of Greenwich Village.

Akbar Khan casts aside his little Hindu sweetheart and selects a young society girl as his next victim. But the girl is aware of the author's trickery in securing victims upon which he bases the material of his novels. So Virginia Crosby leads Akbar on, and from their talks, he is inspired to write "The Devil's Trade Mark." The various installments of the novel are unfolded with the author in the principal role, while the Hindu maid and Virginia play important parts.

The plot has to do with a superstitious lot of Hindus called Devil Worshippers. The adventurous hero, called Hassan in the Novel, comes upon their temple in his wanderings and when his guide, who is really one of the worshippers, attacks him, Hassan kills him. The story goes that forever after, Hassan will, at regular intervals, be imbibed with the spirit of the dead worshipper, and during these periods he is lead to kill. Various complications follow, but in the last installment, the author sees himself in the character as Hassan, and through the inspiration of Virginia, the character of Hassan marries the Hindu maid while as the author, he married her in reality.

Wid's Daily Binders - $3.00

Invaluable for reference purposes.

Appeal To Those Who Like This Sort Of Story

Box Office Analysis for the Exhibitor

Sessue Hayakawa in
"THE DEVIL'S CLAIM"
Haworth Production-Robertson-Cole

"The Devil's Claim" will appeal to individuals rather than the public in general. There is some very good atmosphere stuff in it for those who like it. At times, it is just a bit confusing to keep track of the two stories, to know just which is "The Devil's Claim" and which "The Devil's Trade Mark," the latter being the title of the story within the story. For the most part, however, the director has succeeded fairly well in maintaining coherence in his rather complicated material.

Base your biggest appeal on the name of the star, for his admirers will most likely like this one even though the star's work is practically made secondary to the story. He has had much better vehicles than this. For those who "eat up" Oriental stuff, say: "See how the Hindu author of Greenwich Village picked the victims which furnished the inspiration for his work." Or, "Have you ever wondered how author's get the ideas for their stories. See how it's done in 'The Devil's Claim.'"

HERE WE ARE—

STATE RIGHT BUYERS GET BUSY

FRANK BORZAGE

Director of "HUMORESQUE"

"The Pictorial Triumph of the Year"

Has another one

MRS. SESSUE

HAYAKAWA

in

"ASHES OF DESIRE"

The Mighty Drama of World-Wide Heart Appeal

TERRITORY GOING FAST
WIRE FOR YOURS TO-DAY

WILK & WILK
825 LONGACRE BUILDING, NEW YORK

Some Short Reels

"An Eastern Westerner"—Pathe

Winding his current series for Pathe, Harold Lloyd appears in still another setting. This time he rides westward where he again gets into an uncomfortable mess, and once more draws many laughs with his nonchalant manner. Frank Terry has furnished a story which in construction is similar to many others that the bespectacled comedian has used. As usual, a big chase comes at the climax, but it is a funny chase—one that abounds in little tricks and bits of business that amuse. There are numerous laughs—touches that provoke mirth, and although this is not the best of the series, it is up to the average maintained. Opening with a cabaret scene, in which Lloyd insists upon shaking the shimmie, the action shifts to the west. Here a wicked saloon-keeper and leader of a masked band determines to remove Lloyd for interfering with his plans. The chase finds the star eluding his pursuers in various ways and eventually he manages to give them the slip and get the girl. His flirtation with an escorted woman, mistaking the touch of a trombone for a forward move upon her part, is a laughable bit. The scene at the poker game has some novel stuff in it and the chase keeps the grins coming. Generally, a safe bet.

"Treat 'Em Kind"—National-Goldwyn

Laughs are included in plentiful numbers in this two-reeler which stars Neal Burns. Humorous bits have been distributed judiciously over the comedy which, with careful cutting, would be certain of success almost anywhere. Its main fault is that they have dragged it out beyond its natural conclusion, with the result that the closing footage is rather tiresome. At the start, the church scene is quite funny, with the antics of a pair of youngsers provoking mirth. They have satirized several of the characters, but have avoided overdrawing them, with the result that that scene registers effectively. Burns, who has the role of the upright young man, upon observing that the girl he loves cares more for various sinners, whose evil habits she takes it upon herself to correct, than for him, effects a "souse" and the theme is woven about the manner in which he finally wins her hand. The added material could be dropped to advantage.

"Bray Pictograph," No. 435—Goldwyn

Phrases of an ambiguous nature, in most cases bordering upon the vernacular, are picturized in the opening portion of this Bray reel. After that comes a portion showing the electrical mechanism, worked by waves, invented by a Californian. Shown with unusual clearness, that part holds interest. Antigua, a town in the British West Indies, in which most of the work is done by children, is seen in the section which follows, and "Spring Fever," a Jerry on the Job cartoon, winds up. The latter ranks with the better cartoons of this series and concludes the offering nicely.

"The Third Eye"—Astra-Pathe

Practically all of the features essential to the success of a serial are to be found in Pathe's newest drawn-out drama. H. H. Van Loan has provided a story in which numerous complications appear, a tale that is replete with ingenious situations, has an element of mystery that serves its purpose and keeps the spectator in suspense. Technically, the production reaches the desired standard. The photography and lightings are satisfactory and the settings expertly staged. What makes it especially interesting at the start is the fact that a considerable part of the initial episode takes place in a picture studio. The average serial follower is a fan of the type who usually takes a great deal of interest in everything connected with films in any way. Placing the action in the place where the photoplay is manufactured adds a touch that will make a favorable impression.

Eileen Percy and Warner Oland are featured in the offering, the latter as usual assaying a heavy role. The former in the character of a screen star holds her end of it up excellently and Oland certainly knows how to turn the sympathy of the audience the other way. Jack Mower plays well opposite the heroine, while Olga Grey is one of Oland's band—the woman who would wed the villain if he would but agree. She delineates the type in the usual manner—smokes her cigarette with a sneaking glance to one side, tosses her head about in a manner that suggests cunning and concocts evil plots. James W. Horne, who directed, has turned the material into a serial that should score a success, and William Parker is credited with writing the scenario.

Just who or what "The Third Eye" is is not very apparent and will elicit many guesses. So will the ending of the first episode. The leap from the roof closing the second section is not a new idea, strictly speaking, but has been shot in fine fashion. Getting the hero before the onrushing locomotive is also an old stunt—one that they are all familiar with. It has been given a twist that is somewhat novel, however, so that it can get by although not with much to spare. In view of the quality of the rest of the film, they should not hold that against it. With judicious exploitation, this can be put over so as to prove a winner. It may not be a hit, but with the first three episodes used as a criterion, no reason why it should not go well is apparent. Certainly it looks like the goods.

"A Simp and Satan"—Reelcraft

Story material of quality, commendable direction and a generally satisfactory production make this two reel comedy, starring Milburn Moranti, worth while. Hades, the home of Satan, is the scene of what is in the nature of a prologue, effectively staged. After that the footage is devoted to the evil one's picturization of the future existence of a couple about to be married. The two about to undergo the matrimonial process are summoned to the regions below and after listening to Satan's tale, in which the wife is pictured as an atrocious vampire, the groom decides to "take a chance anyhow!" What comes directly before lags a trifle perhaps, but the gag coming at the climax is a sure-fire laugh—one that will get a guffaw from almost any audience. Grover Jones is responsible for the story and direction.

"The Instalment Plan"—Reelcraft

Using the instalment plan is a subject from which to draw laughs, Grover Jones, who wrote and directed this two-reeler, has furnished another mirth-provoker. Milburn Moranti occupies the stellar role, which he holds down in fair fashion. An advocate of the scheme of making purchases on the dollar down and dollar when you get me plan, Moranti upon being married proceeds to live right merrily until the army of collectors grows to abnormal proportions. For a time he is able to avert the inevitable, but eventually the crash comes. The result is that his apartment is left entirely bare and only the baby remains his. Some of he material used may not be strictly new, but most of it is excellent and handled so as to keep the grins coming at a rapid rate. Miles J. Burns manipulated the camera and his end was well taken care of.

Good Picture Made From Well Handled Dual Role Story

Elaine Hammerstein in
"THE SHADOW OF ROSALIE BYRNES"
Selznick-Select

DIRECTOR .....George Archainbaud
AUTHOR .....Grace Sartwell Mason
SCENARIO BY.....R. Cecil Smith
CAMERAMEN .....Lucien Tanguay and Jules Cronjager.
AS A WHOLE....Generally entertaining dual role picture with well sustained climax sequence.
STORY....Very simply contrived with small number of complications, but holds interest well.
DIRECTION....Climax sequence is suspenseful because of the writing, not the directing—direction shows small attention to light and shade.
PHOTOGRAPHY .....Very good
LIGHTINGS .....Excellent
CAMERA WORK.....Fine double exposure work
STAR.....Plays acceptably in dual role
SUPPORT .....Commendable
EXTERIORS .....Satisfactory
INTERIORS .....Appropriate
DETAIL .....All right
CHARACTER OF STORY....Mistaken identity theme handled in dramatic way.
LENGTH OF PRODUCTION.....About 4,429 feet

"The Shadow of Rosalie Byrnes," utilizing the dual role theme and the "mistaken identity" opportunities that it affords, offers generally satisfactory entertainment in its picturized form. The interest builds with a certain degree of accumulative power from the outset and rises to its height in a particularly well contrived climax sequence, in which the melodramatic effect of the situation is increased by some clever lighting and detail work.

The story is the picture's strongest point despite its simplicity and small number of complications. The direction accorded it is not of the best. While no flagrant faults are to be found in this department, it will be noted that the director showed little knowledge of light and shade, of highlights and low in his handling of the majority of the scenes. Action in monotone, the stamp of a degree of inefficiency in direction, is subconsciously felt. It is this handicap that the story manages to overcome with the result that the picture, on the whole, provides good entertainment.

Elaine Hammerstein appears as twin sisters, Rosalie Byrnes, a concert singer, and "The Flame," a notorious character in city night life. At a Y. M. C. A. hut Rosalie meets Gerald Cromwell, a lieutenant, about to sail for France. In the short time they are together, a great love grows and the day Gerald sails they are married. In France, he sends a picture of Rosalie to his sister and her fiance, Stone.

In the meantime, "The Flame" has become involved in an ugly scandal. In need of money, she goes to Rosalie's apartment, but finds her out. While there, she is approached by Stone, who offers her a large sum to give Gerald up. Sensing the cause of the proposition, she consents. Stone writes to Gerald, enclosing "The Flame's" confession that she does not love him. As Rosalie's name has been forged to it, he loses faith in her. Of course, when he returns, the happy ending is brought about. The strongest part of the picture is the sequence in which Rosalie goes to remove her sister's gloves from the room wherein she believes she has committed murder. Here the scenes are deftly handled and there is some very effective lighting that adds considerably to the suspense.

Miss Hammerstein fares very well in the dual role and receives commendable support from Edwin Langford as Gerald, and from Alfred Hickman, as Stone.

Should Go Well Specially If They Like This Star

Box Office Analysis for the Exhibitor

If your audiences have taken kindly to the previous Selznick pictures in which Elaine Hammerstein has starred, there's no doubt about their accepting this one for it appears to be quite the best she has done under her present management. The story is told simply and directly and the mistaken identity situation is handled so that a good bit of interest and suspense results.

Catch lines could be used on the order of the following: "The story of twin sisters—good and bad—a great love—a happy marriage—then the blackest lie, a forged signature and their happiness tottered——," "Elaine Hammerstein in a dual role picture quite different from anything heretofore seen."

George Kleine, President John Larsen, Vice-President L. C. Wheeler, Treasurer B. C. Hardcastle, Secretary

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SID. GRAUMAN

REALART PICTURES

The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. XII. No. 60 Sunday, May 30, 1920 Price 25c.

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Features Reviewed

Will Rogers in.....JES' CALL ME JIM
Goldwyn ..... Page 3

Clara Kimball Young in
FOR THE SOUL OF RAFAEL
Equity Pictures Corp..... Page 6

A TRIP TO MARS
....Tower Film Corp..... Page 7

Harry Morey in..... .....THE SEA RIDER
Vitagraph ..... Page 9

Seena Owen in.....THE HOUSE OF TOYS
American-Pathe ..... Page 11

Shirley Mason in.....LOVE'S HARVEST
Fox ..... Page 13

Alice Joyce in.....DOLLARS AND THE WOMAN
Vitagraph ..... Page 15

Lew Cody in.....THE BUTTERFLY MAN
Gasnier Prod.-Robertson-Cole ..... Page 17

SHERRY
Edgar Lewis Prod.-Pathe..... Page 19

Short Reels ..... Page 23

News of the Week in Headlines

Monday

Big foreign plans of Educational include probably largest theater in world for London.
Dr. Ellis P. Oberholtzer, secretary of Pennsylvania State Board of Censors, reported out.
Exhibitors' Protective League and Theatrical Protective League of Minneapolis combine.
American Cinema reorganization will include important development with offices abroad.
Official opening of Fox studio.

Tuesday

Plans reorganization of United Picture Theaters of America.
Selznick's talk to Theater Owners' Chamber of Commerce expected to favor new life for Nat'l Assn.

Wednesday

Associated Ehibitors, Inc., to be represented in Cleveland during convention week.
Capt. E. McL. Bayne, head of Kinograms, president of new Associated Screen News.
Richards and Flynn, Kansas exhibitors, to produce series starring Jack Gardner.
Federated Film Exchanges of America probably will become permanent body.

Thursday

Reported contracts signed between Messmore Kendall, C. Gardner Sullivan and Isaac Wolper for series of C. Gardner Sullivan productions.
S. L. Rothapfel manager of Capitol Theater.
Bebe Daniels fifth Realart star.
Ida May Park Productions formed.
Deposit bill signed at Albany.

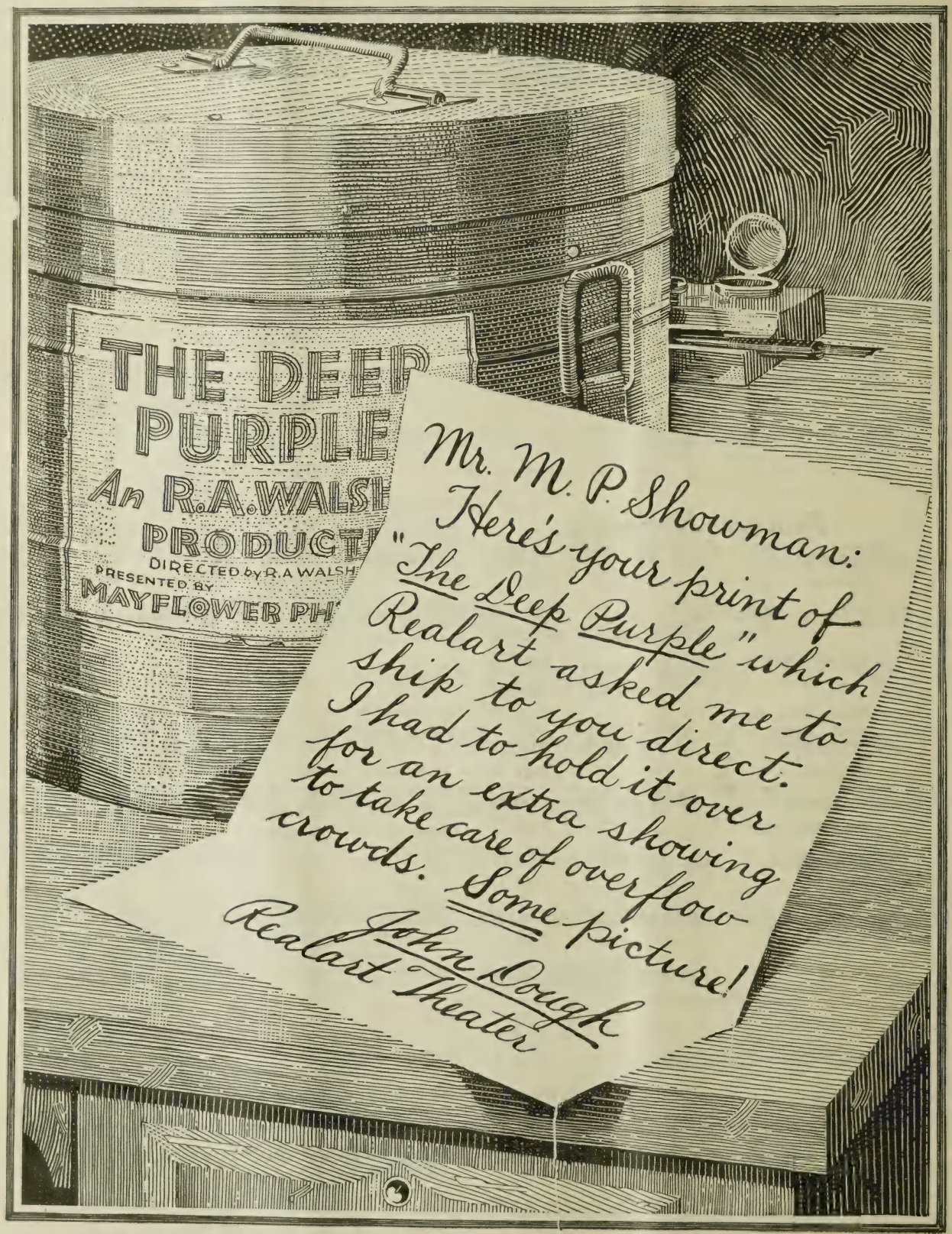
Friday

Winfield R. Sheehan and Saul E. Rogers elected vice-presidents of Fox Film Corp.
Invincible Photoplays, Inc., offering stock for sale.
Famous Players' quarterly report shows $101,760 over 1919.

Saturday

Maurice Tourneur working on last production for Famous Players.
Metro announces approximately 60 productions for next season at banquet which closes convention.

"Pardoning the bad is injuring the good"—Benjamin Franklin.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Here's your print of
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ship to you direct.
I had to hold it over
for an extra showing
to take care of overflow
crowds. Some picture!
John Dough
Realart Theater

If You Want a Good One Here It Is

Will Rogers in
"JES' CALL ME JIM"
Goldwyn

DIRECTOR .....Clarence Badger
AUTHOR .....J. G. Holland
SCENARIO BY.....E. T. Lowe, Jr.
CAMERAMAN.....Marcel Le Picard
AS A WHOLE.....Brings the star back into his own sphere; a definite appeal and a really worth while picture.
STORY.....A mixture of humor and pathos that affords the star his best opportunity since "Jubilo."
DIRECTION ..... Very good
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Clear
CAMERA WORK..... Satisfactory
STAR.....Surely at home in the part; does some very fine acting.
SUPPORT.....Little Jimmie Rogers a big help to his Dad; Raymond Hatton interesting.
EXTERIORS.....Sure enough California
INTERIORS ..... Adequate
DETAIL.....Well taken care of
LENGTH OF PRODUCTION.....About 5,000 feet

We've had to wait a few months for Will Rogers to give us another "Jubilo" but when you see "Jes' Call Me Jim" you'll say it was worth the waiting. And at that, from some angles "Jes' Call Me Jim" will have even bigger appeal than its predecessor because of its wonderfully human appeal, its real pathos and quaint humor. Will Rogers in his portrayal of the awkward Jim Fenton is an entertainment in himself, but little Jimmie Rogers is an affectionate youngster and the one bit that he plays alone, where he goes out among the big redwood trees with just a few rays of sun shining through and prays that his father will recover, sure will get them.

Careful direction has also helped to make the picture what it is. There are many touches, though they don't mean much of themselves, that strike a genuine note of humor, pathos, or whatever the case may be. For instance, Will has a sort of "hankerin' after" the village milliner. In fact he is a frequent customer, each time buying a hat for his mother. When the milliner remarks upon the number of hats he has bought he says: "Yes, mother is very hard on hats. This is her eighth this season." There is no mother at all and later the hats are found in Will's cabin.

This is only one of the many amusing bits. There are many more. Jim Fenton is just a happy-go-lucky fellow who lives alone "up the river." On one of his visits to the village he learns from Miss Butterworth, the milliner, that his pal Paul Benedict is dying in the poorhouse.

Miss Butterworth, who is taking care of Paul's motherless son, tells Jim that she has an idea that Mr. Belcher, one of the most prominent men in "Seven Oaks," is responsible for Paul's condition. Jim decides upon immediate action. That night he breaks into the poorhouse and takes Paul away to his place up the river, where he gradually recovers. Later Jim goes to Belcher and claims the reward offered for the missing Paul, dead or alive.

He takes Belcher to his place and shows him a grave. Belcher is satisfied that Paul is dead, but a storm necessitates his spending the night in the cabin. This gives Jim another idea. He has Paul appear before Belcher during the night. The fright causes him to confess that he defrauded Paul. The evidence is later used against Belcher and everything turns out right. All this time Jim has believed Miss Butterworth in love with Paul, but the realzation that she is in love wih him works out very prettily.

Among those in the cast are Irene Rich, Lionel Belmore, Bert Sprotee, Nick Cogley and Sydney De Grey.

You Won't Go Wrong If You Book Will Rogers' Latest

Box Office Analysis for the Exhibitor

This is so good that all those who will want to see it won't be able to get in your house in one night. It's as good, if not better than "Jubilo." Just because it's different and because the star is different, they'll like it. It's such a relief to get away from the stereotyped "he, she and the other woman" type of picture and a few other hackneyed ideas that are done over and over again. "Jes' Call Me Jim" is as refreshing as sunshine after rain, and if it doesn't strike photoplay audiences that way, they're not the right kind of audiences.

Just assure your folks that you are going to show a picture with a genuine human appeal. Tell them about Will Rogers and his son Jimmie. Remind them of "Jubilo" and those that saw it will want to see "Jes' Call Me Jim" when you link it up with "Jubilo." There's a song called "Jubilo" that the Strand orchestra played when "Jubilo" was being shown. It was revived for "Jes' Call Me Jim." The tune seems to fit right in with the kind of pictures Will Rogers plays.

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By C.Gardner Sullivan
Directed by Fred Niblo

Artistic Production Efforts Offer Compromise for Feeble Story

Clara Kimball Young in
"FOR THE SOUL OF RAFAEL"
Equity Pictures Corp.

DIRECTOR..... Harry Garson
AUTHOR .....Marah Ellis Ryan
SCENARIO BY..... Dorothy Yost
CAMERAMAN ..... Arthur Edeson
AS A WHOLE.....Splendidly produced with many large and lavish settings that hardly suffice to get over poor story.
STORY.....Loosely constructed material; familiar situations with few original twists.
DIRECTION.....Has injected several effective touches; wastes too much time reaching the point.
PHOTOGRAPHY .....Very good
LIGHTINGS ..... Good
STAR.....Pleasing as the woman more than as the girl.
SUPPORT.....Well selected and gives star very adequate support.
EXTERIORS.....Some very pretty
INTERIORS.....Unusually fine and lavish sets
DETAIL.....Confusion of day and night in one place should be remedied.
CHARACTER OF STORY.....Convent girl takes vow to marry man in order to save his soul
LENGTH OF PRODUCTION.....About 7,000 feet

Expense and efforts along artistic lines have not been spared in the production of "For the Soul of Rafael" and at that the atmosphere of old Southern California, lavish settings and some rather good acting mong those in the supporting cast, together with the work of Miss Young, help to bring the picture up considerably despite the serious drawback of a weak and familiar story.

The picture is really divided into two sequences; the convent girl who loses her lover and takes a vow to her guardian to marry her son and save his soul, and the second part where the lover returns, but the unhappy woman, and the audience, await the death of the husband to make way for the lovers' reunion.

The bit about the Indian ring which is supposed to have some sort of a mating power is never really made clear, nor is the entrance of the Indian sequence, except that it serves as a means of having the heroine meet the hero.

Dona Luisa, guardian of Marta, the convent girl, has long planned the marriage of Marta and her wayward son Rafael. But Marta has a lover, Keith. Dona Luisa, fearing an obstacle to her desire, separates the two by telling Keith that Marta has become a nun, whereupon he rides away.

The girl and her guardian arrive at the home of Rafael early in the morning just at the close of Rafael's last night of revelry—his last bachelor party. Keith is a guest at the house, but it is not until after Mara has accepted the vow of the dying Dona Luisa to marry Rafael and the ceremony is over that she learns of the deception.

The remainder of the picture has to do with the escapades of Rafael and his outlaw cousin, El Capitan, whom he has never seen but who is constantly in company with him in the guise of a padre. Rafael is planning to elope with Keith's widowed sister, but she's a bit of a "gold-digger" and refuses to leave until she has every piece of Marta's jewelry. The delay results in Marta discovering the plan and snatching the jewel case just as Rafael reappears on the scene. Then Capitan arrives and discloses his identity. There is a fight in which Rafael is killed.

Lavish Production and Star's Performance May Satisfy

Box Office Analysis for the Exhibitor

As far as production is concerned you are safe in offering them a well made and an atmospherically artistic picture in "For the Soul of Rafael." It has been produced on a large and lavish scale, many beautiful and realistic settings being employed. Admirers of the star will undoubtedly be satisfied with this notwithstanding the story's frailty. Tell them it's a story laid in Southern California many years ago when its Mexican and Spanish inhabitants transformed it into an almost foreign colony. For the bookworms mention Marah Ellis Ryan as the author if this and recall her "Told in the Hills" and "The Bond Woman."

You can say that expense has not been spared in making a picture good to look at. The players in support of the star have done some good work which you can talk about if necessary. The following could be used: "Marta, the convent girl, took an oath to marry and save a man's soul. See how she fulfills her oath, all for 'The Soul of Rafael.'" Or, "See Clara Kimball Young in a role quite different from any she has had of late. Her most recent production, 'For the Soul of Rafael,' is being shown at the.....theater."

Planet Mars Pictured As Seventh Heaven Of Delight

"A TRIP TO MARS"
Tower Film Corp.

AUTHOR .....Not credited
DIRECTOR .....Not credited
CAMERAMAN .....Not credited
AS A WHOLE.....This theme required a better imagination and more expert technical work than are evidenced here.
STORY ..... Fairly good
DIRECTION.....Poor in handling players; idea of Mars likely to strike most as funny.
PHOTOGRAPHY ..... Fair
LIGHTINGS.....Good at times
CAMERA WORK .....Fair
PLAYERS.....Leading man too posey; leading woman acts as if in a daze.
EXTERIORS.....Stamp the picture as of foreign make; some pretty shots.
INTERIORS.....Satisfactory except interior of airship is too big for the exterior.
DETAIL.....None of consequence
CHARACTER OF STORY.....Explorer's trip to Mars and a romance with a Martian lady.
LENGTH OF PRODUCTION.....About 4,900 feet

Employing the possibility of a trip to Mars as a theme, some one with the imagination of Jules Verne and the technical ability of Thomas H. Ince's producing staff might well have made an entertaining and colorful picture. The timeliness of the idea is immediately apparent. The producer could have based his picture on the reports of what Martians are probably like as furnished by leading astrologers and scientists of the day.

The picture, produced in Italy, has a timely title but little else to commend it.

To the producer Mars is a sort of heaven, or at least a place where the long waited earthly millenium has been attained. On Mars no one works, no one quarrels, everyone wears nice white robes and they talk in "the language of the soul." How the Italians who go there are able to understand this language is one of the many unexplained points of the story.

The opening shows a professor who is sure that Mars is inhabited. His son and daughter's fiance believe it also, believe it enough to collect a crew and pilot an airship all the way to that distant planet. When they get there, after experiencing some trouble with a mutinous crew that wanted to turn around and get back to earth, all the Martians are out waiting for them and greet them with much bowing and scraping.

The professor's son thereupon embarks on romance with the daughter of the chief Elder of the Martians and there is a lot of rather foolish dancing and reference to Grottos of Love and Rivers of Eternity introduced that doesn't get over very well. Anyway the daughter of the Elder walks around as if in a daze, leading the earthly hero by the hand, and finally she gets in the ship and sails back to earth with them.

The airship in which the trip is made is a pretty little thing over which most airmen will be likely to express fears when it embarks on its journey into the unknown. It doesn't look as if it could stand a perfectly good earthly air storm, let alone the few million miles of the jaunt to Mars.

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The Idea Was All Right But—

Box Office Analysis for the Exhibitor

"A TRIP TO MARS"
Tower Film Corp.

The title of this may attract a good many people. Most of us would like to see what a really imaginative producer could do with a trip to Mars as the basis of an adventure picture. Probably no such effort would be taken altogether seriously, but at least the idea affords opportunities for unusual color and wondrous adventure that might have been very convincing.

But it is doubtful whether the picture here presented under the title will do any more than make people laugh at it. The very easily moved may take some small stock in it and be impressed by the director's idea of Mars, but most fans are going to be pretty much amused at the various piece of ridiculousness perpetrated.

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AND

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in

The Wonder Man

Directed by John G. Adolfi

A New Artist

is born to the Cinema World in this great dramatic production

A Trifle Better Than the Average Program Offering

Harry T. Morey in
"THE SEA RIDER"

DIRECTOR.....Edwin L. Hollywood
AUTHOR .....Harry Ditmars
SCENARIO BY.....Fred Schaefer
CAMERAMAN .....Bill McCoy
AS A WHOLE.....Satisfactory offering that has main appeal in sea atmosphere; well suited to personality of star.
STORY.....Not wholly original idea, but some new twists and careful handling of material gets it over very well.
DIRECTION.....Managed to make good once started, though opening dragged a trifle.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Fair
CAMERA WORK.....All right
STAR.....Pleasing in role of sea captain
SUPPORT ..... Capable
EXTERIORS.....Mostly aboard freight vessel; realistic
INTERIORS ..... Satisfactory
DETAIL.....Few minor faults, not serious
CHARACTER OF STORY.....Two brothers, one good, the other bad, both in love with the same girl.
LENGTH OF PRODUCTION.....4,272 feet

There's just a bit of "The Sea Wolf" about "The Sea Raider" in that both men rule their respective vessels with the power of a king and the violence of a tyrant. On the other hand, the two captains are distinct personalities inasmuch as a prologue provides the cause for "The Sea Raider's intolerance, and that cause—a woman.

Harry Morey's latest picture doesn't contain anything startlingly new in the way of an idea, but a splendid sea atmosphere together with some carefully handled "touches" and a well balanced cast, make it a first rate bit of entertainment. Coincident plays a part in the story, but the director has managed to handle these incidents so that they are not liable to cause any particular comment.

They aim to gain sympathy for "The Sea Raider," who has been discarded in favor of his younger brother and to a certain extent, one is inclined to feel sorry for him. However, if Alice Calhoun, as the girl in the case, had affected more enthusiasm over her new found love for the Sea Raider's younger brother, more sympathy would have been felt for Morey. As it is, the girl acts as though she is merely carrying out the requirement of the scenario. Outside of a few admiring glances at Webster Campbell, the younger brother, there is nothing to indicate that she loves him.

When the old father dies, Harry provides a new home for his wife to be and her mother and two children. Upon his return from a voyage he finds that the girl belongs to his brother. He buys the Trenton and leaves the port. As far as the audience is concerned, Alice and Campbell drop out of the story for the time being, at least.

Some time later while anchored in New York harbor, Morey, standing on the deck of his boat, sees a young woman about to jump into the water. He calls to her and then goes to her. She tells a story similar to his own experience and thereby gains his sympathy. He takes her aboard the Trenton and finally agrees to let her spend the night when she insists that she has no place to go.

A few days pass and still the girl stays on. When the Trenton has taken on her load of explosives, Morey insists that the girl go ashore. Before the boat sails, however, Morey is confronted again by Campbell, who has left Alice and drifted from bad to worse. He is taken aboard. Soon the girl is discovered hiding on the boat. She and Campbell meet and Morey discovers that Campbell is the cause of her downfall. There is a struggle and the explosives catch fire. Morey and the girl escape before the Trenton blows up while the brother is drowned.

Invite Them to See Morey in a Role Out of the Ordinaray

Box Office Analysis for the Exhibitor

If you are after a good program picture, not a whirlwind nor a specially unusual production, "The Sea Raider" should fit right in. It's not a wonder of a story, but with a fine sea atmosphere and Harry Morey's personality and good work on the part of his supporting company, you will nt be likely to have any difficulty in satisfying the majority.

You can appeal to both the men and the women. For the men work from the angle of the sea atmosphere and for the women tell them of the hero's delusion and the ingratitude of one he had befriended. Use these lines: "If you had even provided a new home for the girl you were to marry and suddenly found she was in love with your brother, what would you do? See what Harry Morey does in 'The Sea Raider,' a tale of the sea, at the.....theater."

"Romance"

By EDWARD SHELDON

Produced under the
DIRECTION
of

CHET WITHEY

Featuring

DORIS KEANE

Released by
UNITED ARTISTS
CORPORATION
MARY PICKFORD - CHARLIE CHAPLIN
DOUGLAS FAIRBANKS - D. W. GRIFFITH
HIRAM ABRAMS, General Manager

Good Idea Unable to Stand Up Against Avalanche of Padding

Seena Owen in
"THE HOUSE OF TOYS"
American-Pathe

DIRECTOR ..... George Cox
AUTHOR ..... Henry Russell Miller
SCENARIO BY ..... Daniel F. Whitcomb
CAMERAMAN ..... Not credited
AS A WHOLE ..... Human little idea almost buried by avalanche of padding.
STORY ..... Pretty; real feeling in its theme
DIRECTION ..... Wasted hundreds of feet on meaningless scenes and relegated real action to subtitles.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All very good
CAMERA WORK ..... Satisfactory
STAR ..... Wears extravagant clothes but doesn't do much with her few opportunities.
SUPPORT ..... Average
EXTERIORS ..... Satisfactory
INTERIORS ..... Same
DETAIL ..... In effort to inject realistic detail director has run afoul of padding.
CHARACTER OF STORY ..... Deals with hard working husband and butterfly wife from new angle.
LENGTH OF PRODUCTION ..... About 0,000 feet

Really this picture looks as if it never went near the cutting room. The man in the theater seat might well hazard he guess that everything the direcor shot had been used. As a result the human little idea contained in the story is almost completely buried by this avalanche of padding. There are scenes seemingly interminable in which characters walk from room to room without registering anything. There are profuse close-ups parcelled out to all the players apparently at random that are totally unnecessary in the telling of the story.

On the other hand, when it comes to picturing the events of real consequence that are part of the story the director has against him various errors of omission. These events are given over to the mercies of the subtitles. It is entirely probable that these subtitles, minus the pictured action, would tell the complete story in themselves.

David, a young architect, marries Shirley, ward of her wealthy aunt, against the severe old lady's advice to wait until his fortune is made. After three or four years the couple have a child and a heap of debts while a general air of discontent pervades their home. The upshot of it is that Shirley goes back to live with her aunt while David secures work in the office of Radbourne, an old and kindly architect.

Here he works for a while with all hope gone. Then Esther, Radbourne's secretary, takes him in hand and tells him that he should have hope, that his mental ills should not triumph over his knowledge of his ability to succeed. And on this theory, put into practice, David makes a bright start on the upward path. Esther, though she loves him, bids him go back to his wife and even assists in effecting their reconciliation. The most moving moment in the picture is the scene between the two women, Shirley embarrassed because of her neglect of her husband in his hours of need, Esther withholding her deep feeling for David because of her desire to do the right thing.

Seena Owen hasn't many opportunities in the role of Shirley and makes small use of those she has. However, her appearances are marked by a lavish display of clothes. Pell Trenton is rather negative as David. Helen Jerome Eddy is a convincing and appealing Esther, while George Hernandez has a congenial character role.

Could Still Be Made Into Human Little Picture

Box Office Analysis for the Exhibitor

Photoplay patrons aren't exorbitant in their demands for action in their entertainment. Some pictures, containing very little physical action, have been successful because of the drama that rises from plain truths and human characters. Such a picture "The House of Toys" might easily have been had it received skilful as well as appreciative treatment. But in its present state it will likely prove wearisome to the great majority of people.

Of course there is the road of "cutting and editing" open to the producers. If they chose they could make their picture into one that would be at least pleasing. And if such was their course the exhibitor might well write "The House of Toys" on his books as a feature to advertise as "human and appealing" and as "a stirring page from real life."

WHAT THE CRITICS SAY ABOUT

EMMA DUNN

in

"OLD LADY 31"

BURNS MANTEL
in New York Evening Mail

"EMMA DUNN is as finely human in the pictured 'OLD LADY 31' as she was in the play."

GEORGE T. PARDY
in Exhibitor's Trade Review

EMMA DUNN'S screen debut in the character of Angle Rose, which she created upon the stage, bids fair to make her equally well beloved as a star of the silent drama. Her work in the film is the very acme of art, a touching impersonation so delightfully natural and appealing that it is likely to linger long in the memory of all beholders.

Deeply Human and Appealing Picture Dealing With Real Characters

Alice Joyce in
"DOLLARS AND THE WOMAN"
Vitagraph

DIRECTOR ..... George Terwilliger
AUTHOR ..... Albert Payson Terhune
SCENARIO BY ..... Lucien Hubbard
CAMERAMAN ..... Joseph Shelderfer
AS A WHOLE ..... Simple, human and appealing development of slightly different eternal triangle theme.
STRY ..... Very consistently told—characters excellently drawn—an unusual dramatic climax
DIRECTION ..... Fine distinctive touches crop up throughout—events pictured naturally and in realistic mood they were written.
PHOTOGRAPHY ..... Varying from good to poor
CAMERA WORK ..... Fair
LIGHTINGS ..... Generally not sharp enough, but effects are realistic.
STAR ..... Plays skilfully and is very appealing
SUPPORT ..... Robert Gordon and Crauford Kent well cast and give life to real characters.
EXTERIORS ..... Few used
INTERIORS ..... Satisfactory
DETAIL ..... Director's touches serve to bring out story's realism to fine degree.
CHARACTER OF STORY ..... Deals with circumstances into which wife is precipitated by selfish and jealous husband.
LENGTH OF PRODUCTION ..... About 6,052 feet

Albert Payson Terhune writes very realistically in his magazine stories and "Dollars and the Woman" is not the least of his long string of successes. This story which deals with the eternal triangle in something of an unusual way contained no high melodramatics or sensationalism or ranting characters. It is something of a real bit of life; simple, human and appealing.

And this story has received the most careful and sympathetic treatment at the hands of Director Terwilliger. Throughout the five reels there crop up distinctive little touches and scenes showing a most careful attention to realism that stamp the picture as one quite splendidly directed. That it constantly holds the attention through its reality and that it often profoundly stirs the emotions through its simple forces are facts that should serve to bring it to the attention of all exhibitors.

The married couple in the case are the Hillyers. Dan, selfish, jealous and somewhat thoughtless, but withal deeply in love with Madge. And Madge, always sacrificing, stinting and suffering that Dan may succeed. Dan has perfected an invention to sell which he must make a trip west. Though there is an addition to the family expected shortly Madge goes to the bank and draws her savings for Dan. She is robbed of them and, in despair, goes to Crewe, wealthy and formerly her suitor, who replaces the money.

The consequences which this lead to form sequences of real power and stirring appeal. It is a pleasure to record that Crewe fails to do the conventional villainous trick but instead is really the means of waking Dan to a realization of his own selfishness and the great debt he owes his wife.

The characters are all realistically drawn and very well handled and played. And praise should be equally divided between Alice Joyce and Robert Gordon as the Hillyers and Crauford Kent as Crewe. All three give of their best.

The subtitles in this are generally very good, those referring to the coming of the baby being particularly delicately worded. Once in a while one that is too obviously expository is introduced, but in the main they are fitting.

Has a Box Office Value Commensurate With Its Appeal

Box Office Analysis for the Exhibitor

Completely satisfied audiences should, and doubtless will, be the order of things wherever "Dollars and the Woman" is shown. Those exhibitors who are ever on the outlook for a picture containing a big feminine appeal should pay particular attention to it. It is this type of story that Terhune usually writes. He knows his magazine public thoroughly and as a consequence he knows his picture public. And certainly both men and women are going to recognize the human characters of this picture and be moved by the forces that move them.

Nor is "Dollars and the Woman" any mean advertising bet. In the first place there is its interest-awakening title. There is the name of the author, one of the most well known of present day writers. There is Alice Joyce and there are the two leading men, both of whom are wide and favorably known. With all this drawing force "Dollars and the Woman" should play to the large audiences that its contents to justly deserve.

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Pictures
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Many Lavish Sets and Much Cody Love

Lew Cody in
"THE BUTTERFLY MAN"
Gasnier Prod.-Robertson-Cole

DIRECTOR .....Ida May Park
AUTHOR.....George Barr McCutcheon
SCENARIO BY.....Not credited
CAMERAMAN .....Joseph Dubray
AS A WHOLE.....Not much to this except elaborate sets and week-end party gayeties.
STORY.....Can't be considered a story; merely allows the star to flap around as "The Butterfly Man."
DIRECTION.....Gave all the attention to elaborating on settings.
PHOTOGRAPHY ..... Fair
LIGHTINGS .....Usually clear
CAMERA WORK..... Acceptable
STAR.....Acts and looks the same during the entire run of the picture; no variance to his performance.
SUPPORT.....Large supporting cast with little to do other than play up to the star.
EXTERIORS ..... Satisfactory
INTERIORS ..... Lavish sets
DETAIL .....Ordinary attention
CHARACTER OF STORY.....He-vamp who has more women than he can handle.
LENGTH OF PRODUCTION.....5,200 feet

If there ever was anything of a story to what they blame George Barr McCutcheon for, they've used very little of it in making the picture. One reel would have sufficed to tell the tale. But those responsible had the making of a feaure on their hands and features must have at least five reels to come under that heading. The direction is not the best, the entire attention and effort being given to providing artistic settings and presenting attractive house parties, one of which introduces a brand new idea. Some of the guests are attired in evening costumes while others wear bathing suits and sport around in the pool which is part of the set.

The story is so slight that it is necessary to follow practically every scene with a title. They have attempted to gain sympathy for the star by reminding the audiences at frequent intervals of his devotion to his mother, though this is only apparent in the titles. Then to make you feel real sorry for him, once more Western Union plays a heavy part and announces the death of the mother, whereupon you are supposed to sympathize with the hero as the closing fade-out shows him walking away, head downcast.

Almost the entire picture is taken up with the social gatherings attended by "The Butterfly Man." The opening reel has him the center of attraction at a garden fete where he is very much sought after by all the ladies present. However, Louise Lovely happens to be the luckiest. He escorts her home. The next event is a dinner given by another of his admirers, a Mrs. Trend, with whom he is carrying on a flirtation much to the disgust of everybody, her husband included.

The third and most elaborate event is the Rose Cotillion where Lew reaches the height of his vamping in a daring dance with Mrs. Trend, the results of which indirectly cause him to lose the hand of the wealthy Louise, whose money he had hoped to marry. But Lew manages to square himself in the eyes of Mr. Trend by rescuing his little daughter when a basket suspended from the ceiling from which she is strewing flowers, catches fire. The next morning comes the news of his mother's death and everybody, including the girl who had jilted him, feels sorry for "The Butterfly Man."

Center on Cody and Forget Story

Box Office Analysis for the Exhibitor

Lew Cody's art of love making and his tricks as a he-vamper will suit the younger set but may not receive a very welcome reception from the older and more serious minded members of your audiences. And even at that it's a question whether or not his particular talents will continue to please those who do like his work if he isn't supplied with more substantial story material. There isn't much of it in "The Butterfly Man," so don't make promises on this score. Base the attraction on the elaborate social functions shown in the picture.

In "The Beloved Cheater" there was a story to talk about, so if you showed it refer to it in announcing "The Butterfly Man." It may help. For catchlines use: "Is it always the woman who is the butterfly? See the male of the species at the blank theater." Or, "He made some of them glad, he made some of them sad, but he made none of them bad. See 'The Butterfly Man.'"

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Worn Theme and Story Faults Handicap This One

"SHERRY"
Edgar Lewis Productions-Pathe

DIRECTOR ..... Edgar Lewis
AUTHOR ..... George Barr McCutcheon
SCENARIO BY..... Frances Guihan
CAMERAMAN ..... Edward C. Earle
AS A WHOLE.....Too much mystery in this, while theme of reforming drunkard is passe.
STORY.....Not compact enough to be dramatic; action is mystifying without arousing suspense.
DIRECTION.....Hasn't been able to overcome faults in plots and scenario.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Realistic
CAMERA WORK..... Very good
LEADING PLAYERS.....Pat O'Malley hasn't enough to do to draw clear character; Lillian Hall too "cute" to appeal.
SUPPORT ..... Fair
EXTERIORS .....Satisfactory small town stuff
INTERIORS ..... Suitable
DETAIL.....Much too much of it
CHARACTER OF STORY.....Reformed drunkard solves mystery of miser's unhappy marriage and wins love of pretty girl.
LENGTH OF PRODUCTION.....About 6,150 feet

"Sherry" is the story of a town drunkard who reforms after a thousand feet of tipsy business on the sidewalks, who solves an exceedingly mysterious mystery existing in the household of an alleged miser who hasn't exchanged words with his wife for twelve years, and who finally wins the love of a pretty little girl who had laughed at him in his drinking days.

In its various embellishments and details as pictured by Edgar Lewis it is no more substantial than the above outline. "Sherry" is not compact enough to be dramatic, it suffers from padding and it proves nothing definite.

After Sherry has been shown in a state of semi-intoxication for a full reel he decides to reform. His meeting with Morna O'Brien takes up a good deal of space, during which nothing further develops than the planting of their mutual admiration. Later Sherry gets a job as guardian and protector of Andrew Gilmn, purported to be the town miser, who has exchanged no words with his hard old wife for twelve years.

Much mystery is established about Gilman and his wife. Entirely too much. The action concerning them becomes exasperating mystifying as the footage passes on. And in the end it develops that Mrs. Gilman's son, a scapegrace, had caused the breach. The son returns to obtain money. Gilman gives it to him. Sherry attacks him as he is leaving the house. The son fires wild and kills his mother and then goes to death in a high jump from a window.

Of course Sherry had been misrepresented in the eyes of Morna by the villain. He had told her that Sherry had been backsliding. A kindly old policeman sets Morna aright on the matter and the happy ending clinch follows.

Director Lewis hasn't welded these various phases of the action together in an interesting fashion. He has run into padding in a too zealous desire to make his work picturesque with various details and further his way of chopping divers essential scenes just before their climaxes is disappointing.

Pat O'Malley is Sherry, but isn't able to define a sympathetic character because of lack of real material. Lillian Hall's efforts to be cute as Morna are too obvious. Harry Spingler, Maggie Halloway Fisher, Richard Cummings, Alfred Fisher, Will Jeffries and Scott Mcee are inclined to overact at times.

Name of Author Will Draw and Production May Find Some Favor

Box Office Analysis for the Exhibitor

While it has been proven under present conditions both on screen and stage that themes dealing with the man fighting a craving for liquor usually court something close to derision in big cities, there are no doubt certain localites where such a story will carry an extensive appeal. While "Sherry" is not up to the standard that Edgar Lewis has set in other of his independent productions, it is probable that the central character will attract favorable attention in these communities.

If you have signed up for the production already it would be well to concentrate on the popularity of the author, together with the producer's reputation. These names will draw to a certain extent. It would not be policy to boost the picture in superlatives if you do run it. Some such line as "A story of the small town derelict who took up the battle against an inherent weakness and won" might be used to outline the character of the production.

CURRENT RELEASES

Release Date		Length Reels	Reviewed
	AMERICAN CINEMA CORP.		
	The Inner Voice (E. K. Lincoln)	6	3-28-20
	EQUITY PICTURES CORP.		
	Eyes of Youth (Clara Kimball Young)	7	11/16/19
	Silk Husbands and Calico Wives (House Peters)	6	3-7-20
	The Forbidden Woman (Clare Kimball Young)	6	2-29-20
	For the Soul of Rafael (Clara Kimball Young)	6	———
	FAMOUS PLAYERS-LASKY CORP.		
Apr.	Treasure Island (Super-Special) Tourneur	5	4-18-20
	Thou Art the Man (Robert Warwick)	5	———
	The Cost (Violet Heming)	5	4-18-20
	The False Road (Enid Bennett-Ince)		5-16-20
	Terror Island (Houdini)	5	5-2-20
	The Toll Gate (Super-Special, Wm. Hart)	5	4-25-20
	Dr. Jekyll and Mr. Hyde (John Barrymore)	6	4-4-20
May	Why Change Your Wife (De Mille Special)	7	5-2-20
	Mrs. Temple's Telegram	5	5-16-20
	The Sea Wolf (Geo. Melford Special)	6	5-23-20
	The Dark Mirror (Dorothy Dalton)	5	5-23-20
	The Dancin' Fool (Wallace Reid)	4	5-9-20
	A Lady in Love (Ethel Clayton)		5-23-20
June	Old Wives for New (De Mille—reissue)	5663	———
	Below the Surface (Ince Special)	5987	———
	Paris Green (Charles Ray)	4259	4-25-20
	Remodeling Her Husband (Dorothy Gish)	4844	———
	The City of Masks (Robert Warwick)	4708	———
	Sick Abed (Wallace Reid)	4327	———
	Sand (William S. Hart)	4869	———
	FIRST NATIONAL		
	Even as Eve	5	———
	The Turning Point (Katherine MacDonald)	5	———
	The River's End (Marshall Neilan Prod.)	5	2/22/20
	Polly of the Storm Country (Mildred Harris Chaplin)	5	———
	In Search of a Sinner (Constance Talmadge)		3/14/20
	The Inferior Sex (Mildred Harris Chaplin)		5-9-20
	The Fighting Shepherdess (Anita Stewart)		4/4/20
	The Family Honor (King Vidor)		5-2-20
	Fires of Youth (D. W. Griffith's)		———
	The Woman Gives (Norma Talmadge)		4-18-20
	The Idol Dancer (Griffith)	7	3-28-20
	Don't Ever Marry (Neilan Prod.)	6	4-25-20
	The Love Expert (Constance Talmadge)		5-2-20
	Passion's Playground (Katherine MacDonald)		———
	The Yellow Typhoon (Anita Stewart)		5-16-20
	Yes or No (Norma Talmadge)		———
	Curtain (Katherine MacDonald)		———
	The Jacknife Man (King Vidor)		———
	45 Minutes from Broadway (Charles Ray)		———
	FOX FILM CORP.		
	William Farnum Series		
	Heart Strings	6	1-4-20
	The Adventurer	6	1-4-20
	The Orphan		5-2-20
	Specials		
	While New York Sleeps (All-Star)		———
	Tom Mix Series		
	The Daredevil	5	3-14-20
	Desert Love	5	4-18-20
	The Terror	5	5-23-20
	The Trouble Makers		———
	3 Gold Coins		———
	Fox Entertainments		
	Molly and I (Shirley Mason)	5	3-21-20
	The Hell Ship (Madlaine Traverse)	5	2-15-20
	Black Shadows (Peggy Hyland)	5	———
	Durand of the Bad Lands (Dustin Farnum)	5	———
	The Mother of His Children (Gladys Brockwell)	5	4-11-20
	Leave It to Me (William Russell)	5	5-30-20
	The Tattlers (Madlaine Traverse)	5	3-28-20
	Would You Forgive? (Vivian Rich)	5	4-25-20
	The Dead Line (George Walsh)	5	5-9-20
	Love's Harvest (Shirley Mason)	5	———
	Forbidden Trails (Buck Jones)	5	5-23-20
	The Spirit of Good (Madlaine Traverse)	5	———
	The Iron Heart (Madlaine Traverse)		———
	White Lies (Gladys Brockwell)		———
	The Twins of Suffering Creek (William Russell)		———
	A World of Folly (Vivian Rich)		———
	GOLDWYN DISTRIBUTING CORP.		
	Star Series Productions		
	The Silver Horde (Rex Beach's	5	———
	The Cup of Fury (Rupert Hughes)	5	4-11-20
	The Paliser Case (Pauline Frederick)		2/22/20
	The Blooming Angel (Madge Kennedy)		2/15/20
	Duds (Tom Moore)		3/21/20
	The Little Shepherd of Kingdom Come (Jack Pickford)		2/22/20
	The Street Called Straight (Basil King)		3/14/20
	Partners of the Night (Eminent Authors)	5	3-7-20
	The Strange Boarder (Will Rogers)	5	4-25-20
	Dangerous Days (Eminent Authors)	7	3-21-20
	Trimmed With Red (Madge Kennedy)	5	———
	The Woman and the Puppet (Geraldine Farrar)	7	4-11-20
	The Tower of Ivory (Eminent Authors)	5	———
	The Great Accident (Tom Moore)	5	———
	The Woman in Room 13 (Pauline Frederick)	5	4-11-20
	The Strange Boarder (Will Rogers)	5	4-25-20
	Out of the Storm (Barbara Castleton)	5	———
	Bennison Star Series		
	High Pockets	5	———
	A Misfit Earl	5	———

Release Date		Length Reels	Reviewed
	HALLMARK PICTURES CORP.		
	Famous Director Series		
	A Dangerous Affair (Herbert Rawlinson)	5	———
	A Veiled Marriage	5	3/14/20
	Carmen of the North		5-23-20
	Chains of Evidence (Anna Lehr—Edmund Breese)	5	3/7/20
	Love Honor and ? (Stuart Holmes—Ellen Cassidy	5	———
	The Heart of a Gypsy (Florence Billings)	5	12/7/19
	The Phantom Honeymoon (Margaret Marsh)	6	———
	High Speed	5	1/11/20
	Wit Wins	5	———
	Wits vs. Wits	5	———
	W. W. HODKINSON CORP.		
	Distributing Through Pathe		
	Benj. B. Hampton—Great Authors Pictures, Inc.		
	The Sagebrusher	7	1/4/20
	Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner		
	Riders of the Dawn	6	5-9-20
	J. Parker Read, Jr., Productions		
	The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19
	Sex (Louise Glaum)	7	3/21/20
	Deitrich-Beck, Inc.		
	The Harvest Moon (Doris Kenyon)	6	4-11-20
	Artco Productions		
	Cynthia-of-the-Minute (Leah Baird)		———
	Robert Brunton Productions		
	Live Sparks (J. Warren Kerrigan)	5	1/25/20
	$30,000 (J. Warren Kerrigan)	5	2/22/20
	The Dream Cheater (J. Warren Kerrigan)	5	3/21/20
	No. 99 (J. Warren Kerrigan)	5	5-23-20
	Joseph Levering Productions		
	His Temporary Wife (Rubye De Remer)	6	1/25/20
	Dial Film Co.		
	King Spruce (Mitchell Lewis)	7	3/21/20
	METRO PICTURES CORP.		
	Nazimova Productions		
	The Brat	7	9/14/19
	Stronger Than Death	6	1/18/20
	The Heart of a Child	7	4-11-20
	Screen Classics, Inc. (Specials)		
	Old Lady 31 (Emma Dunn)	6	4/4/20
	Shore Acres (Alice Lake)	6	3/28/20
	Alias Jimmy Valentine (Bert Lytell)	6	———
	The Hope (All Star Cast)	6	———
	Dangerous to Men (Viola Dana)		———
	The Cheater (May Allison)		———
	Parlor, Bedroom and Bath (Viola Dana)	5	———
	Fine Feathers (May Allison)	5	———
	The Skylark (Bert Lytell)	5	———
	Burning Daylight (Mitchell Lewis)	5	5-16-20
	Four Horsemen (All-Star)	6	———
	The Marriages of Mayfair (All-Star)	6	———
	The Temple of Dawn (Bert Lytell)	6	———
	A Daughter of the Snows (Mitchell Lewis)	6	———
	Taylor Holmes Productions		
	Nothing But the Truth	6	1/11/20
	The Very Idea	6	2/22/20
	Nothing But Lies	6	5-23-20
	PATHE EXCHANGE, INC.		
Apr. 4	Lifting Shadows (Emmy Whelen)	6	3/28/20
Apr. 11	The Blood Barrier (Sylvia Breamer, Robert Gordon)	6	4-4-20
Apr. 25	Rio Grande (Rosemary Theby)	7	4-18-20
May 2	Dollar for Dollar (Frank Keenan)	5	4-25-20
May 9	The Miracle of Money (Hobaret Henley Prod.)	5	5-2-20
May 23	Simple Souls (Blanche Sweet)	6	5-16-20
May 30	Sherry (Pat O'Malley)	7	———
June 6	The Little Cafe (Max Linder)		———
	American Film Co., Inc.		
	The Dangerous Talent (Margarita Fisher)		3/14/20
	The Honey Bee (Mme. Sylvia)		5-23-20
	Slam Bang Jim (Wm. Russell)	5	4-18-20
	The Thirtieth Piece of Silver (Margarita Fisher)	6	———
	ROBERTSON-COLE		
	Specials		
	Who's Your Servant?	5	3-14-20
	The White Dove (H. B. Warner)		———
	SUPERIOR PICTURES		
	February Releases		
	The Brand of Lopez (Sessue Hayakawa)	5	4-4-20
	The Bottom of the World	4	4-4-20
	Flame of Hellgate (Beatriz Michelena)	5	———
	The Woman Who Understood (Bessie Barriscale)	5	———
	Bright Skies (ZaSu Pitts)	5	———
	The Devil's Claim (Sessue Hayakawa)	5	5-16-20
	The Fortune Teller (Marjorie Rambeau)	7	5-16-20
	The Notorious Mrs. Sands (Bessie Barriscale)		———

Release Date		Length Reels	Reviewed

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room (Lorin Baker, Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19
	The Fear Market (Alice Brady)	5	1/11/20
	Judy of Rogue's Harbor (Mary Miles Minter)	5	2/8/20
	The Stolen Kiss (Constance Binney)	5	3/14/20
	Sinners (Alice Brady)	5	3/21/20
	Nurse Marjorie (Mary Miles Minter)	5	3-28-20
	The Deep Purple (R. A. Walsh Prod.)	6	5-16-20
	The Law of the Yukon (Chas. Miller Prod.)	6	———
	Jenny Be Good (Mary Miles Minter)	5	5-12-20

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

	Youthful Folly (Olive Thomas)	5	4-4-20
	The Woman God Sent (Special)	6	———
	A Fool and His Money (Eugene O'Brien)	5	4-25-20
	The Shadow of Rosalie Byrnes (Elaine Hammerstein)	5	5-16-20
May 3	The Man Who Lost Himself (Wm. Faversham)	5	———
May 10	The Flapper (Olive Thomas	5	5-23-20
May 17	Whispers (Elaine Hammerstein)	5	———
May 24	The Valley of Doubt (Special)	5	———
June 7	The Desperate Hero (Owen Moore)	5	———
June 14	The Servant Question (Wm. Collier)	5	———
June 21	The Figurehead (Eugene O'Brien)	5	———
July 5	Stop That Man (Owen Moore)	5	———
July 12	The Point of View (Elaine Hammerstein)	5	———
July 19	Jennie (Olive Thomas)	5	———
Aug. 2	Marooned Hearts (Zeena Keefe and Conway Tearle)	5	———

SELECT PICTURES

Distributed Through Select Exchanges

	She Loves and Lies (Norma Talmadge)	6	1/11/20
	The Last of His People (Mitchell Lewis)	5	12/21/19
	The Undercurrent (Guy Empey)	7	12/7/19

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	———
	Just a Wife (Special Cast)	5	———
	The Invisible Divorce	5	———

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	———
	Girl of the Sea (Williamson Sub. Prod.)	6	———
	The Amazing Woman (Ruth Clifford)	5	2/29/20
	The Blue Pearl (Edith Hallor)	5	———
	Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19
	Dad's Girl (Jackie Saunders)	5	———
	The Gift Supreme	5	5-9-20
	The Only Way Trail (Edythe Sterling)	5	———
	Mothers of Men	5	3/7/20
	The Great Shadow (Tyrone Power)	5	———
	The Adventuress (Julian Eltinge)	5	———
	Man's Plaything (Grace Davidson)	5	———
	Children Not Wanted (Edith Day)	5	———

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

Sept. 1	His Majesty, the American	8	9/28/19
Oct. 20	Broken Blossoms (Griffith)	6	5/18/19
Dec. 29	When the Clouds Roll By (Douglas Fairbanks)	6	1/4/20
Apr. 25	Down on the Farm (Mack Sennett's)	5	———
Jan. 18	Pollyanna (Mary Pickford)	6	1-18-20
May 23	Romance (Doris Keane)	7	———

UNITED PICTURE THEATERS

	Tiger Girl (Lillian Gish)	5	———
	The Corsican Brothers (Dustin Farnum)	6	2/28/19
	The Hick (Charles Ray)	5	———
	The Vampire (Dorothy Dalton)	5	———
	Women Men Forget (Mollie King)	5	3/14/20
	The Iron Strain (Dustin Farnum)	5	———

UNIVERSAL FILM MFG. CO.

Jewel Features			
	Blind Husbands (Eric Stroheim)	7	10/19/19
	The Devil's Pass Key (Von Stroheim)	7	4-11-20
Universal Features			
	The Trifers (Edith Roberts)	5	6/11/20
	The Phantom Melody (Monroe Salisbury)	5	1/25/20
	Rouge and Riches (Mary MacLaren)	5	1/4/20
	The Prince of Avenue A (James Corbett)	5	1/11/20
	The Peddler of Lies (Frank Mayo, Ora Carew)	5	1/25/20
	The Girl in Number 29 (Frank Mayo)	5	4/4/20
	Her Five Foot Highness (Edith Roberts)	5	4/4/20
	Overland Red (Harry Carey)	5	2-15-20
	Burnt Wings (Frank Mayo)	5	2-22-20
	The Road to Divorce (Mary MacLaren)	5	3-7-20
	Locked Lips (Tsura Aoki)	5	4-18-20
	Bullet Proof (Harey Carey)	5	4-25-20
	The Path She Chose	5	5-9-20

Release Date		Length Reels	Reviewed

VITAGRAPH

	The Juggernaut (Anita Stewart)	5	———
	Deadline at Eleven (Corinne Griffith)	5	3/14/20
	The Flaming Clue (Harry T. Morey)	5	———
	The More Excellent Way (Anita Stewart)	5	———
	The Winchester Woman (Alice Joyce)	6	11/9/19
	The Climbers (Corinne Griffith)	6	11/16/19
	The Vengeance of Durand (Alice Joyce)	6	12/14/19
	Slaves of Pride (Alice Joyce)	6	1/18/20
	The Fortune Hunter (Earle Williams)	7	2/22/20
	The Sporting Duchess (Alice Joyce)	7	3/7/20
	Captain Swift (Earle Williams)	5	4-25-20
	The Courage of Marge O'Doone	7	———

INDEPENDENT—STATE RIGHTS

	A Child for Sale (Graphic Film)	6	3-28-20
	Love Without Question (Jans)	6	4-4-20
	Through Eyes of Men (Radin)	5	3-28-20
	The Married Virgin (Fidelity)	6	———
	Frivolous Wives (Fidelity)	6	———
	Ashes of Desire (Wilk & Wilk)		———
	Neglected Wives (Wistaria)	5	4-25-20
	A Man There Was (Radiosoul)	5	2-29-20

SHORT REEL RELEASES

FROHMAN AMUSEMENT CO.

March Releases		
	Nimrod Ambrose (Mack Swain)	1
	Ambrose in Bad (Mack Swain)	1
	Boss of the Rancho (Texas Guinan)	2
	Just Bill (Texas Guinan)	2
April Releases		
	Ambrose and the Bathing Girls	Special 2

FAMOUS PLAYERS-LASKY

March Releases		
COMEDIES		
	Teasing the Soil (Mr. and Mrs. Carter De Haven)	2
	Cleaning Up (Al St. John)	2
BURTON HOLMES TRAVEL SERIES		
	Bustling Brussels	1
	Kingdom of the Yellow Rose	1
	Strassburg Redeemed	1
	The Boys' Big Club	1
PARAMOUNT MAGAZINE		
	Numbers 3877, 3878, 3879, 3880	each 1
April Releases		
Comedies		
	Gee Whiz (Mack Sennett)	2
	The Gingham Girl (Mack Sennett)	2
	Ship Ahoy (Al St. John)	2
May Releases		
	Fresh from the City (Mack Sennett)	2
	Spring (Carter De Havens)	2
	Let 'Er Go (Mack Sennett)	2
	Beating Cheaters (Carter De Havens)	2
	In Happy Alsace	1
	An Oriental Sing Sing	1
	Artistic Antwerp	1
	Musko and Musume of Nippon	1
	Battlefiled of France	1
Paramount Magazine		
	The Zero Hour in Art	1
	Tailoring in Metal	1
	Mental Acrobatics	1
	The Nurse of the Tenements	1
June Releases		
	By Golly (Mack Sennett)	2
	You Wouldn't Believe It (Mack Sennett)	2
	A Model Husband (Carter De Havens)	
BURTON HOLMES TRAVEL SERIES		
	Martyred Cities	1
	The Franco British Rhine	1
	Up Country in Siam	1
	In Lovely Lorraine	1
June Releases		
	Beautiful Bruges	1
	The Lure of the Lerelie	1
	Lake of the Sun and Moon	1
	Battlefields of France	1
	Paramount Magazines No. 3890, 3891, 3892, 3893	each 1
May Releases		
	Numbers 3885, 3886, 3887, 3888, 3889	Each 1

CHRISTIE COMEDIES

February Releases		
	Pants and Petticoats (Special)	2
	License Applied For	1
	Should a Husband Tell	1
March Releases		
	Her Bridal Night-Mare (Special)	2

UNIVERSAL

April Releases		
	The Lion Man, 15, 16, 17, 18 (Complete)	each 2
	Elmo, the Fearless, 9, 10, 11, 12	each 2
	The Moon Riders, 1	2
Comedies		
	Downing an Uprising (Lyons-Moran)	1
	A Champion Loser	2
	Stop that Wedding (Lyons-Moran)	1
	Dog Gone Clever	2
	Somebody Lied (Lyons-Moran)	1
	A Jazzy Janitor	2

Westerns

When the Cougar Called (Magda Lane and Frank Burns) 2
The Texas Kid (Hoot Gibson) 2
One He Man (Jack Perrin and Josephine Hill) 2

Special

Major Allen's Animal Hunt—Story of Wolf 1

New Screen Magazine

Issues 60, 61, 62, 63 ..... each 1

May Releases

COMEDIES

Why Lee (Lyons and Moran) 1
A Restaurant Riot 2
Concrete Biscuits (Lyons and Moran) 1
Too Many Burglars (Lyons and Moran) 1
He Loved Like He Lied 2

SERIALS

Elmo the Fearless, Episodes 13, 14, 15, 16, 17 ..... Each 2
The Moon Riders, Episodes 2, 3, 4, 5, 6 ..... Each 2

WESTERNS

Wolf Tracks (Hoot Gibson and Thelma Percy) 2
Ransom (Hoot Gibson) 2

PATHE

March Releases

SERIALS

Daredevil Jack (Jack Dempsey) 4, 5, 6, 7 ..... each 2
Adventures of Ruth (Ruth Roland) 10, 11, 12, 13.. each 2

COMEDIES

Haunted Spooks (Harold Lloyd) 2
Find the Girl (Snub Pollard) 1
Fresh Paint (Snub Pollard) 1
(Two other Pollard Comedies) ..... each 1
Review Numbers 40, 41, 42, 43 ..... each 1
Topics of the Day Numbers 44, 45, 46, 47 ..... each 1

April Releases

Serials

"Daredevil Jack" (Jack Dempsey) 8, 9, 10, 11 ..... each 2
"Trailed by Three" (Stuart Holmes and Frankie Mann) 1, 2, 3, 4 ..... each 2
"Adventures of Ruth," (Ruth Roland) 15 (Complete) 2

May Releases

Daredevil Jack, episodes 12, 13, 14, 15 ..... Each 2
Trailed by Three, episodes 5, 6, 7, 8, 9 ..... Each 2
The Third Eye, episodes 1 and 2 ..... Each 2

Comedies

"Jiggs in Society" (Bringing Up Father Series) 2
Cracked Wedding Bells (Snub Pollard) 1
Speed to Spare (Snub Pollard) 1
Pathe Reviews, 45, 46, 47, 48 ..... each 1
Topics of the Day, 49, 50, 51, 52 ..... each 1

May Releases

An Eastern Westerner (Harold Lloyd) 2
The Emotional Miss Vaughn (Mrs. Sidney Drew) 2
Drink Hearty (Snub Pollard) 1
Trotting Through Turkey (Snub Pollard) 1
All Dressed Up (Snub Pollard) 1
Grab the Goat (Snub Pollard) 1
Merely a Maid (Laura La Plante) 1
Father's Close Shave (Bringing Up Father Series) 2

PATHE REVIEWS

Numbers 49, 50, 51, 52, 53 ..... Each 1

TOPICS OF THE DAY

Issues 53, 54, 55, 56, 57 ..... Each 1

HALL ROOM BOY COMEDIES

March Releases

Breaking Into Society 2
Oh Baby 2

May Releases

Tell Us Ouija 2
Movie Madness 2

GOLDWYN

March Releases

Three Issues ..... each 1

April Releases

BRAY PICTOGRAPHS

Issues No. 432, 433, 434, 435 ..... each 1

May Releases

Numbers 436, 437, 438, 439 ..... Each 1

March Releases

Broken Silence 1
With Every Meal 1
Alligator Hunt 1
Cut and Dried 1
From East to West 1
North Wind's Masonry 1
Cherry Blossom Time 1

May Releases

Made Game 1
The Home of the Seminoles 1
Playthings of Childhood 1

CAPITOL COMEDIES

March Releases

Forget Me Not (Mr. and Mrs. Carter De Haven) 2
Matrimaniacs (Neal Burns) 2

May Releases

What Could Be Sweeter (Carter De Havens) 2
Treat 'Em Kind (Carter De Havens) 2

BRAY COMICS

The Great Umbrella Mystery 1
Knock on the Window 1

May Releases

Judge Rummy in a Fitting Gift 1

FOX

January Releases

MUTT AND JEFF ANIMATED CARTOONS

March Releases

The Mint Spy 1
The Chemist 1
Putting on the Dog 1
The Plumbers 1
"I'm Ringing Your Party" 1
Fishing 1
Dead-Eye Jeff 1
The Sour Violin 1
The Price of a Good Sneeze 1
The Chewing Gum Industry 1

May Releases

The Bowling Alley 1
Nothing But Girls 1
The Private Detectives 1
The Wrestlers 1
The Paper Hangers 1

SUNSHINE COMEDIES

March Releases

The Heart Snatcher 2
The Lightweight Lover 2

May Releases

A Waiter's Wasted Life 2
Dangerous Eyes 2
The High Diver's Last Kiss 2
Should Dummies Wed 2
Mingrels 2

REPUBLIC PICTURES

L. J. Selznick Enterprises

Wm. J. Flynn Series (Herbert Rawlinson)
Judge Browne Series
Twelve Chaplin Reissues

KINOGRAMS

Every Tuesday and Saturday

FILM SPECIALS

JOLLY COMEDIES

The Close Shave (Ben Turpin) 2
Hubby's Mistake (Gertrude Selby) 1
Pardon Me (Gertrude Selby) 2
Girls Will Be Girls (Leo White) 1

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin)
The Champion (Charles Chaplin)
Work (Charles Chaplin)
By the Sea (Charles Chaplin)

REELCRAFT

April Releases

COMEDIES

The Masquerader (Billy West) 2
Brass Buttons (Billy West) 2
Distilled Love (Alice Howell) 2
Her Wooden Legacy (Alice Howell) 2

WESTERNS

Not Guilty (Texas Guinan) 2
Letters of Fire (Texas Guinan) 2

May Releases

The Dog Catcher (Billy Franey) 1
The Paper Hanger (Billy Franey) 1
Wild Wild West (Milburn Moranti) 2
The Kick (Milburn Moranti) 2
Hard Luck (Billy West) 2
The Beauty Shop (Billy West) 2
The Artist (Billy West) 2
Her Bargain Day (Alice Howell) 2
Her Lucky Day (Alice Howell) 2
Cinderella Cinders (Alice Howell) 2

For The Latest Releases—READ WID'S

Some Short Reels

"Modern Centaurs"—Educational

Feats of horsemanship, remarkable in most cases, and where they are not remarkable, executed with unusual ease and grace, make up this Educational reel. The skilled riders perched on their lithe ponies go through a series of stunts, leaping over streams, struggling up and down inclines, being dipped in ponds and taking occasional spills in a manner that thrills. Many of the feats are repeated, and this does not improve the offering. The camera work in this is especially good, the man who manipulated the crank having filmed the cavalrymen in fine style. On the other hand, insufficient light tended to detract from the effectiveness of some of the scenes. What features the offering is the fact that it furnishes a number of thrills. It includes much that is spectacular.

"Pigs and Kava"—Chester-Educational

One of the South Sea Isles is the scene of a Chester travel reel which has been screened and titled in fine fashion and is quite entertaining. The tropical adjuncts—grass hute, palms and other effects to be found in more or less torrid regions furnish a pleasing background and the natives, well built and clad in the usual fashion of the dweller of the little-civilized region, are imposing characters. Some of the weird dances of the men and women, their festivities, feast and one of their unusual customs comprise the offering. More South Sea Island stuff of this sort and Martin Johnson will have to look to his laurels.

Pathe Review, No. 47

Scenes taken at a race track showing the ponies going to the post, on their way, coming into the homestretch and leaping overhurdles, feature this Pathe Review which measures up to the highest standard attained in these offerings. A colored scenic opens, Burgos, Spain, furnishing the material. The cathedrals and churches are imposing structures, tinted fairly well, and combined with the shots showing some of the people and one or two taken in outlying districts make that part worth while. Another section shows how the synchronized pencil may be put to use and "The Under Side of a Bouquet" explains how galax leaves are picked. Miss Evans B. Fontaine executes what is styled the South American cabaret dance to close. That title promises something naughty, but the terpsichorean display offered thereafter will get by even the Pennsylvanian censor board. Except for the fact that two men in the background rolling the wicked ivories and adding local color appear while the dancer smokes a cigarette, nothing resembling wickedness is seen in it.

"The Fightin' Terror"—Universal

When they turned out this two reeler, they struck the proverbial nail on the head. It is an offering that should delight the western fan, for it has action and love interest properly balanced with a copious quantity of humor. The introduction of the principal character, Hoot Gibson, sends it off to an excellent start and thereafter it continues at a capital rate of speed. A fight between the star and the representative of a rival town furnishes one of the essential incidents in the story. Of course, stuff of this sort is not new, but the manner in which they have staged it, with the timekeeper tolling off the rounds with a six shooter and the contestants entering the ring wearing their trousers and hats will interest. The essential factor in this is the amount of comedy, which is much in evidence throughout. And it is good comedy.

"A Hero in Everything"—Universal

With the exception of a street scene which will get a laugh or two there is scarcely an incident in this single reel slapstick comedy that will draw laughter. Almost all of it consists of a series of knockabout bits of the old and conventional sort. The leading lady drops a pair of grips on the head of the man with whom she is to elope, the rube stumbles with a pail of milk, falls into a pump, goes to the city where he secures work as a waiter and finally is picked up by a street cleaner. On the busy corner there is also a ripple, but the rest of it will find any audience that has been initiated passive.

"Tell Us, Ouija"—Hall Room Boy Comedies

Ouija Boards have become a national hobby and in turning ou a two-reeler in which the medium whereby spirits may be communed with figures prominently, this organization has indeed been wise. Ordinarily, this would be classed just a little above the general run of short comedies, consisting of a series of bits of business held together loosely by a theme that does not lead up to any particular climax. Many of the incidents are funny, the Ouija Board stuff being certain to register. One scene in which a child is seen first in a derby hat, only the sky-piece being visible at first, provokes a giggle. When, however, they employ a similar scheme showing a pair of large and well-worn shoes protruding from unde ra bed, what actually amounts to the same gag is offered again, for the youngster soon appears wearing them. The subtitle reading "The Spirit of 1920" is sure to make any audience smile and the boarding house material ranks with that used in the productions made hitherto. In view of the popularity of spirit theories just at present, this should get over in good style.

"Illiterate Digest"—Marion H. Kohn Prod.

Will Rogers, author of the remarks which comprise these productions, has quite a following. His name used in conjunction with them will undoubtedly prove of value. The material is clever and the style followed one that will prove popular. Trailers showing Rogers doing some of his stunts add to the appearance of the issues, each of which is about 400 feet long. Otherwise, they do not differ in make-up from other offerings which consist of titles satirizing current events and quips of various sorts. And there is a great supply of that stuff on the market which is the only objection anyone can have against this. It is funny and a bit different.

"Chang and the Law"—Republic

Rather confusing in places, this issue of the William J. Flynn series in which Herbert Rawlinson is starred maintains interest most of the time. It builds to a climax which furnishes quite a thrill, but has a sort of anti-climax in the footage appended. The portion after the scene in which the tables are turned should be cut down, for it drags in its present form. There are numerous twists in the plot, which in being confined to two reels had to be kept moving rapidly. Carl Harbaugh directed and has turned out a fair detective drama.

"Outlaws of the Deep"—Republic

Smuggling Chinese into the United States is an occupation which lends itself easily to the production of screen dramas, and in this William J. Flynn two-reeler they have shown the manner in which one group thus engaged was captured. There is a goodly amount of suspense in the production, which technically leaves something to be desired. White and red lights figure in the story prominently as warning signals, and the manner in which red tint has been applied in places has left blotches which do not look at all well. Thematically, this is up to the standard maintained in the other issues of the series. J. Gordon Cooper directed and Wilson Mizner is credited with the film version of the story.

"Circus Day"—Reelcraft

Reelcraft has a new boy star in Matty Roubert who plays the leads in some two-reel comedy dramas. The youngster has a pleasing personality and possesses possibilities. In this offering he works zealously and well, the fault being with the story. Were Roubert given farcial stories, the results would be more gratifying. This type of short reel drama appears to have gone out of date, but beyond doubt it will secure booking in moderate size houses. The predominating spirit of youth is its feature, and there is a sufficient amount of pathos and elementary appeal to enable it to hold its own. There is a classroom scene at the start that is of value and one in which several boys stage a circus, imitating the one that comes to town. How Roubert manages to get in to see the show, after a few failures, furnishes the plot. Should you be running a comedy feature, you might find it worth while to put this in with it.

Short Reels

"Leap Year Leaps—Marion H. Kohn

At the very start of this single reeler in which Smiling Bill Jones is starred, the spectator is kept in suspense. The offering keeps going at a satisfactory rate for some time, but towards the finish slows up somewhat. It concerns a prank played on Jones by the editor of a newspaper. The latter inserts a notice in his sheet to the effect that a wealthy bachelor would welcome a leap year proposal. Jones' picture is shown above the item and soon he is besieged by a bevy of women of all sorts. He finally weds the maid who has paid no attention to the story and who had previously spurned his offer.

"An Artist's Muddle"—Universal

Very little that is meritorious is to be found in this two-reel slapstick comedy, in which the bright spot is the scene wherein a group of scantily clad maids are seen. At the very finish there is some improved footage, but the rest of it consists entirely of commonplace knockabout stunts with which most fans are quite familiar. Technically this does not reach a very high standard either, for in one portion where a picture of a woman suddenly assumes life, they have failed to fade the material properly. Noel Smith directed while Lillian Biron, Dick Dickerson and Harry Man are included in the cast.

"Should Waiters Marry"—Universal

George Ovey is featured in this Universal two-reeler, but as a matter of fact most of the genuine humor in it is not put over by him, the work assigned him not being especially funny except in one or two cases. A great deal of it takes place in a restaurant and of course the edibles are tossed about, but they have inserted a few funny scenes. The portion in which the stout comedian who plays the life-saver effects a rescue is the best thing in the production, which for the greater part does not rise above the general run of two-reelers. There are about a half-dozen legitimate laughs in the piece and a comedy needs more than that to get over with critical audiences.

"My Salomy Lions"—Universal

Unlike the scheme followed in most comedies in which trained lions appear, very much of this does not find the felines roaming about a great deal. Towards the finish they do prowl around, but the greater part of this is in the nature of an Oriental burlesque. A farcical harem scene comes at the beginning when three Americans, one a tourist and the others on a honeymoon, arrive. They break into the royal court, are locked in with the lions and engage in various knock-about bits. Staged and photographed nicely, the two reeler holds it own. Fred C. Fishback wrote and directed, while Charles Gay is credited with assisting, having trained the animals.

"A Movie Hero"—Universal

Dramas of all sorts have been burlesqued frequently in comedies, but Universal has turned out a two-reeler, consisting principally of a farce on a western that is likely to amuse almost any audience. They show another picture within the offering in which the heroic sheriff performs many of the feats usually found in the picture dealing with the wild and woolly region. The orchestra of two, interested audience and introduction of the star at the finish have all been filmed so as to get laughs. From almost the very start this keeps the grins coming and the wind-up is especially good. The cast has done excellent work and the direction has been all that could be desired.

"A Broncho Kid"—Universal

Although there is nothing really new in the way of thrills to be found in this two-reel western, it is an offering that should please those who follow this type of film. Hoot Gibson occupies the principal role and when he rescues Yvette Mitchell on a run-away, furnishes some excitement. The scheme is not an original one, but they have screened it splendidly and the offering instead of ending with Hoot kissing the heroine, finds him departing and promising to return. Mack V. Wright directed and Arthur Henry Gooden delivered the manuscript.

"Should Dummies Wed"—Fox

Chase stuff, shooting and other riotous events make up the greater part of the Sunshine two-reeler which fails to reveal as many unusual stunts as most of the productions turned out by this organization. It is laid in a pawn shop and draws a laugh at the very start with the trick-bed device. Some of the material centered about the safe is quite funny and the man in the armor also causes hilarity. On the other hand, a great deal of the slapstick material does not mean anything in particular and in places this registers much below the average. Towards the finish, they have handled well the incidents connected with the portable 'phone booths. A lack of incidental diversity however handicaps it.

"A Visit to the Paris Zoo"—Mentor

Animals on the screen amuse most audiences and the initial portion of this Mentor reel should please for just that reason. None of the species seen in it is very much out of the ordinary, but the greater part of it has been filmed in excellent style and the result is satisfactory. The Zoo in Paris, as the title indicates, is the scene of action, and birds as well as quadrupeds appear. There is appended to this section some footage shot in the valley of the Versubie. This part is hand colored and only fair, but what precedes it will undoubtedly go well.

HOWARD M. MITCHELL

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"THE SPLENDID SIN" for Fox—

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HAROLD LLOYD

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A TWO REEL COMEDY

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Harold Lloyd is a giant in filmdom to-day.

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Just read a few of the comments on the last Lloyd comedy, "Haunted Spooks":

"One of the funniest and cleverest comedies yet registered."
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"A word of blessing for 'Haunted Spooks.' Hilarious enough to cause even a medium to cease for the time being to take ghosts seriously."—N. Y. Sun.

"Astonishingly fresh and diverting."—N. Y. Tribune.

"The audience roared. It's the funniest comedy of the season."
—N. Y. Evening Sun.

"Lloyd made a hit."—N. Y. Globe.

"Brightest spot on the Strand program this week. 'Haunted Spooks' brought down the house."—Wid's.

"Contains a flock of snikkers. An object lesson to comedy producers."—Variety.

"Brightest spot on the Rivoli program. Comedy in the real sense."—Variety.

"The man who discovered Harold Lloyd deserves a vote of thanks. If you never heard laughter come in gales you will when you see his latest comedy."
—Minneapolis Tribune.

"'Haunted Spooks' attains the supreme heights of comedy. Not an inch of wasted film. Every scene counts as a laugh. The gags are startling, original and sidesplitting Lloyd is a big league comedian, his company is big league and whoever does the directing is big league."—Wid's.

Produced by HAL ROACH

Pathé Distributors

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XII. NO. 66 Sunday, June 6, 1920 Price 25 cents

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PICTURES CORPORATION
469 FIFTH AVENUE - NEW YORK

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

Vol. XII. No. 66 Sunday, June 6, 1920 Price 25c.

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Features Reviewed

THE COURAGE OF MARGE O'DOONE
Vitagraph Special ..... Page 2

William Faversham in
THE MAN WHO LOST HIMSELF
Selznick ..... Page 3

THE RETURN OF TARZAN
Numa Pictures Corp.-Goldwyn..... Page 5

Madlaine Traverse in.....THE IRON HEART
Fox ..... Page 7

Georges Carpentier in.....THE WONDER MAN
Robertson-Cole ..... Page 9

Max Linder in.....THE LITTLE CAFE
Pathe ..... Page 11

Elmo Lincoln in.....UNDER CRIMSON SKIES
Jewel-Universal ..... Page 13

Robert Warwick in.....THOU ART THE MAN
Paramount-Artcraft ..... Page 15

Marguerite Marsh in.....WITS VS. WITS
Harry Grossman-Hallmark ..... Page 17

Gladys Brockwell in.....WHITE LIES
Fox ..... Page 19

Short Reels ..... Page 23

News of the Week in Headlines

Tuesday

Frank Rembusch of Indianapolis would merge all exhibitor factions into one national organization.

First National 1920-21 schedule includes three from Allen Holubar.

1,122 franchises let according to First National, 2,000 additional theaters reported lined up.

Gaumont pledges $1,000 to charity if competitor has better color pictures than his.

Wednesday

Next year's schedule announced by First National plan 60 productions, from 15 producing units.

30 productions from Associated Producers first year.

Douglas Fairbanks and Mary Pickford in New York.

May attend Cleveland convention.

Metro signs eight prominent authors.

Thursday

Robertson-Cole to build studios in California.

Joseph L. Plunkett to again assume management of Strand.

Famous Players Plan 104 for next year.

Friday

Move under way to hold one convention of exhibitors in Cleveland. Committee of Seventeen at work.

Monster combine being effected. If completely developed would establish unusual conditions from production to distribution.

Famous Players plan many specials for coming year.

Saturday

Allen Theatrical Enterprises of Canada announce plans for theater building in Europe. Secure site for two theaters in London, England.

Plans under way to circuit prologues in First National houses throughout the country.

Committee representing Motion Picture Theater Owners of America and Independent Motion Picture Exhibitors to meet in Cleveland Monday. Indications point to one convention.

C. R. Seeley leaves National Pictures Theaters.

Capitol reopens with typical Rothapfel program.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Lack of Proper Atmosphere Prevents This From Achieving Real Strength

"THE COURAGE OF MARGE O'DOONE"
Vitagraph Special

DIRECTOR .....David Smith
AUTHOR.....James Oliver Curwood
SCENARIO BY.....Robert North Bradbury
CAMERAMAN .....Not credited
AS A WHOLE.....Lack of proper production values keep this down.
STORY.....Doesn't contain atmosphere of "bigness" for which author is famous.
DIRECTION .....Only fair
PHOTOGRAPHY ..... Fair
LIGHTINGS.....Quite a few scenes poorly lighted
CAMERA WORK .....Fair
LEADING PLAYERS.....Pauline Starke and Niles Welch satisfactory.
SUPPORT ..... Capable
EXTERIORS.....Satisfactory snow stuff
INTERIORS ..... Negligible
DETAIL .....Hardly any of it
CHARACTER OF STORY.....Romance of the far north.
LENGTH OF PRODUCTION.....About 6,447 feet

They haven't been altogether successful in communicating the atmosphere of "bigness" to "The Courage of Marge O'Doone." This is an atmosphere that James Oliver Curwood always strives for in his stories of the northern snows and was doubtless part of this one in its printed form. The producers, however, haven't quite succeeded in catching this element. Perhaps the chief fault is that they left the job for the subtitles to undertake. But Curwood's descriptive color should have been injected into the action itself to make it convincing.

Because of this inability to catch the spirit of bigness many of the story's situations lack the required dramatic force. For instance, in the beginning they introduce Michael and Margaret O'Doone, who live up in the big snows. Michael is a friend of all and when an Indian comes to him because his wife is sick, he makes a long trip to see if he can mend matters. Because he stays away overnight Margaret goes momentarily insane and believes that a licentious trapper is her husbnd. They lead you to believe that the trapper takes advantage of Margaret.

This whole sequence doesnt register as true. Anyway it causes the separation of the O'Doones and throws their baby, Marge, into the hands of rough characters. Years pass and Michael has become doctor of souls and bodies of the whole north. He meets David Raine, a youth from the east, disillusioned in love. David has found a picture of Marge left in the railway carriage seat by Margaret and decides to go north to find her because it says on the photograph that "she is alone."

The rest of the picture is taken up with David's finding of Marge and his fights to keep her from falling into the hands of the "brute." After a bear fight has been rung in and a man and dog fight is told of in the subtitles the happy ending is brought in with David and Marge together and Michael and Margaret reunited. It seems after all that the trapper didn't take advantage of Margaret.

The exteriors of this are true enough snow scenes, but somehow they don't suggest the bigness and expanse that has often been communicated to northern stories. The action, for the most part, takes place in semi-closeups, many of which are none too well lighted. The fight between David and the "brute" is well staged and the bear fight is a novelty, but just why Marge had to run across the snows (in the distance) and in her birthday clothes is hard to understand. Maybe this is the courage referred to in the title.

Pauline Starke appears as Marge, while Niles Welch is David. George Stanley, Billie Bennet, Jack Curtis, William Dyer, Boris Karloff and James O'Neill complete the cast.

Author's Name Is Best Bet in Advertising This One

Box Office Analysis for the Exhibitor

This picture is to be noted more for faults of omission than mere errors of commission, so on the surface it passes as a fairly satisfactory feature. The majority of audiences will probably accept it for what it is and so you'll have few kicks coming.

Naturally register Curwood's name in all the advertising and also mention the fact that Baree, his famous dog character, again has an importnt role in the story. Curwood has many readers and his stories are famous for just such novelties as the dog character and the bear fight.

You won't go wrong on playing up Pauline Starke, for, though she hasn't an awful lot to do here, past performances have made her quite a favorite. Niles Welch, too, has a reputation and you might use his name to advantage.

Splendid Light Comedy In Which Star Registers Big Hit

William Faversham in
"THE MAN WHO LOST HIMSELF"
Selznick

DIRECTOR .....George D. Baker
AUTHOR.....H. DeVore Stackpole
SCENARIO BY.....Not credited
CAMERAMAN .....Not credited
AS A WHOLE.....Splendid comedy—star registers every minute.
STORY.....High impossible even for comedy, but star and production make it highly enjoyable
DIRECTION ..... Very good
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Commendable
CAMERA WORK.....Great double exposure in dual role scenes.
STAR.....Registers a wonderful hit as a comedian
SUPPORT.....Hedda Hopper splendid opposite—all commendable.
EXTERIORS.....Just a few street scenes to suggest London.
INTERIORS ..... Excellent
DETAIL.....Many fine touches in star's performance make it very unusual.
CHARACTER OF STORY.....Breezy American takes ruined English earl's place and straightens out his affairs.
LENGTH OF PRODUCTION.....About 5,500 feet

"The Man Who Lost Himself" in which William Faversham appears in a comedy role is a surprising treat. In the first place you have the idea that you're in for an hour of melodrama because of the title. Instead the picture establishes itself as an excellent light comedy with the star doing some wonderful business in a dual role. Incidentally it's time to rejoice. At least a picture producer has awakened to the fact that Faversham has few superiors in light comedy roles. They knew this on the stage long ago, but the picture producers have felt obliged to put him in "classics" in the past.

As a comedian Faversham can out-shine any other screen star doing the light type of stuff. He's working all the time and registering some comedy bit in every scene. He puts originality into his bits of business and he registers his comedy by facial expressions immediately recognizable as the result of long practice and ripe ability.

The story of this is highly impossible even for comedy, but the star, backed up by the entirely sympathetic production, put it over with a bang. This impossibility evinces itself in the original premise of the story—an American drummer outwardly the counterpart of a dissolute Englishman who has run his fortune into the ground, disgraced his title and caused his wife to leave him, assumes his place and gets away with it before family and servants.

The comedy that Faversham gets over as the American being initiated into the Englishman's altogether strange sphere is immense, and both the interest and the humor quicken when the drummer straightway proceeds to straighten out the lord's business and domestic affairs. His scene with the blackmailer when he snatches the forged check from him and eats it, the while holding the fellow off with one arm, is the climax of a long sequence of hearty laughs.

Nor is the love element neglected. The romance between the Englishman's wife who appreciates the change in the American over her dissolute husband is delightful and developed with a dash of suspenseful piquancy that is charming. In the end the American confesses his real identity and breaks the news to the Englishman's family that the real lord committed suicide. But the romance comes to a happy end.

Faversham has an admirable supporting cast headed by Hedda Hopper, who cuts a charming figure as the wife. The others are Violet Reed, Radcliffe Steele, Claude Payton, Mathilde Brundage, Emily Fitzroy and Downing Clarke.

Here's One That You Can't Go Wrong On

Box Office Analysis for the Exhibitor

Yon can't go wrong on "The Man Who Lost Himself." Two more pictures like this one and William Faversham would be established as one of the screen's foremost light comedians. No matter what luck you have had with his past pictures, don't fight shy of this. Your audiences are going to enjoy every minute of it.

You can make a big thing of this, too. Advertise it more heavily than you do the average and give it an extra day or two in the booking. Play it up as a comedy with such catch lines as "William Faversham in a comedy of luck, pluck and romance," "The story of an American drummer who assumed the place of an English earl and——."

In fact you make all the noise you want on this, confident that no one will accuse you of overestimating your show after the picture's been on a day or two.

IS YOUR BOX-OFFICE SUSCEPTIBLE *to*

BIG, ENTERTAINING STORIES, FAMOUS TITLES, HIGH-STANDARD PRODUCTION, CLEVER, TRUE-TO-LIFE DIRECTION, FEATURING A FASCINATING, YOUTHFUL SCREEN BEAUTY?

BESSIE LOVE

The Princess Charming

In her new Novel and Play series combines all the BIG PUNCHES that exhibitors prescribe for a SMASHING BOX-OFFICE SUCCESS

Presented by

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

in

"THE MIDLANDERS"

From the novel by Charles Tenney Jackson

Directed by

IDA MAY PARK *and* JOSEPH DE GRASSE

A new era of superior production begins for this captivating young actress under this banner:

THEY'RE BUILT TO PLEASE THE PUBLIC!

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

25 WEST 43d STREET

NEW YORK CITY

Latest Tarzan Picture Is Melodramatic Diamond in the Rough

"THE RETURN OF TARZAN"
Numa Pictures Corp.-Goldwyn

DIRECTOR .....Harry Revier
AUTHOR.....Edgar Rice Burroughs
SCENARIO BY.....Not credited
CAMERAMAN .....Not credited
AS A WHOLE.....Lots of thrills and novelties in long melodrama that lacks polish.
STORY.....Is one adventure and thrill after another—could have been much better handled in scenario.
DIRECTION.....Has gained some good effects and thrills register but details don't convince.
PHOTOGRAPHY .....Very good
LIGHTINGS.....Commendable, especially in jungle stuff.
CAMERA WORK..... Good
LEADING PLAYERS.....Gene Pollar moderately successful as Tarzan—others average.
EXTERIORS .....Some fine jungle stuff
INTERIORS ..... Average
DETAIL.....Details of story fail to convince—action stuff good.
CHARACTER OF STORY.....Further adventures of Tarzan beset in civilization.
LENGTH OF PRODUCTIN.....6,800 feet

"The Return of Tarzan" is a melodramatic diamond in the rough. Like its two predecessors in the Tarzan picture series it has small amount of polish from the standpoint of production. And even less convincing stories have been better shaped in the continuity than the present Tarzan work.

But when it comes to melodramatic thrills, of these "The Return of Tarzan" has a plenty. Two notable moments are when Tarzan does battle with two different lions, in each case a lady's life being at stake on the outcome. These fights have been very well put on and are inclined to send thrills and chills chasing down the spine. Of course the outcome of these fights is never in doubt. A villain may win over a hero, but not a lion. But the realism is there.

The story of this is propelled forward mainly through one character's ability to lie to another. They open up with Tarzan returning to France on an ocean liner. He incurs the enmity of a wretch, Rokoff, when he catches him attempting to cheat in a card game. In Paris Rokoff ties up with Clayton, pretender to Tarzan's rightful domains, and the fight is on. Through a lie they force Tarzan into a lady's bed chamber and subsequently into a duel with her husband. But the bullets have no effect on Tarzan, as he is unjustly accused.

Before he leaves Paris for the French possession in northern Africa he engages in a whirlwind fight with six or eight hirelings of Rokoff and Clayton, beating them into a collective pulp. Later he is again on a boat trailing Rokoff's villainous companion for the French government. Rokoff finally succeeds in knocking him overboard. Through an extreme case of luck, very extreme, Tarzan is cast up from the sea on the edge of his jungle. Then a fire on board a passing yacht, and Jane Porter, who loves Tarzan, is also cast up from the sea. He saves her from the lion for the happy ending.

There is much that is thrilling and novel in "Tarzan." There are some good scenes back in the jungle when Tarzan is shown renewing old acquaintances with the animals. These scenes present the choicest illusion of the picture. They make you feel them. For the rest it is a succession of thrills, big ones and little ones, but there's always something doing and while a much better production could have been their background, the present effect of the picture is satisfying to the melodramatic lovers.

Gene Pollar fairs well as Tarzan. Armand Cortez plots as Rokoff. Karla Schramm is pretty Jane. Others are Walter Miller, George Romain, Louis Stearns and Estelle Taylor.

Great Opportunities in This for the Real Showman

Box Office Analysis for the Exhibitor

"The Return of Tarzan" lacks a high class polish, but withal it is a stirring melodrama in the rough and as the first of this series went well this one certainly ought to go better with the same audiences, for if anything, and despite its lack of distinction, it is a better produced picture than the first.

You can cash in on a lot of publicity on this. Edgar Rice Burroughs' Tarzan stories are among the best known works written with the picture crowds. They are still running in newspapers and magazines. Cut outs can be used effectively as lobby displays along with stills from the production. The book store tie-up is also an excellent and logical means of exploitation in this instance.

Something suggesting the jungle in the theater lobby or in the way of stage setting will also prove effective. In fact here is a picture that offers many opportunities to the real showman. It can be made a big box office attraction.

CARPENTIER SCORES

"The Wonder Man"

Directed by John G. Adolfi

Has Smashing Premier
in NEW YORK CITY
at $2.00 Admissions.

The Grand Ballroom of
The HOTEL ASTOR
seating 2000 people
was packed to capacity.

S. R. O. Business the first
four days of the run indicates
"TURN AWAY" Business
for the entire week.

This Triumph was scored in the face of a three-day Holiday that caused an exodus to the country, that was unprecedented in the history of New York.

CRITICISM from

The New York Evening Telegram

May 30, 1920

by JANE DIXON

"Last evening, in the grand ballroom of the Astor Hotel, Georges appeared for cinema championship of the world. Beyond peradventure of doubt his is no one-track talent."

A BIG SURPRISE

"The Carpentier picture was one of the **biggest surprises** Broadway has had in many a season.

"We are wise to the ways of capitalizing celebrities—hundred-thousand-dollar name—ten-twenty-and-thirty scenario acting, scenery and support. It always makes us feel as if some one had sold us a toy balloon and then stuck a pin in it.

"Robertson-Cole have not so imposed upon a hero-worshipping public. They have made it possible for us to see one of the most popular athletes of the day in action. This much we expected, but what we did not expect was to find in Carpentier a real actor, an artist with the finish of a French gentleman and the finesse of an habitual stage star."

THE WONDER MAN

"Such is the name under which Robertson-Cole, promoters of the film, have chosen to introduce their boxing star to an already sceptical screen world.

"M. Carpentier not only lived up to the title. He did more. He topped it. Three frozen-faced critics who are wont to use these twilight picture hours for malevolent meditation, were seen to rouse from their stupor and blink their eyes unbelievingly at 'The Wonder Man.' When our hero caused the villain to kiss the canvas for the fatal ten, one of these three ravens actually committed the critical faux pas of clapping his hands in approval just like an ordinary ticket-buyer. The mistake was overlooked on the part of his fellows owing to the heavy barrage of applause being laid down by a wondering and well-pleased audience."

"MILLION DOLLAR SMILE"

The Carpentier smile is bound to cause the hearts of several million matinee maids to skip a beat every time it lights up his frankly winning face. His is a personality so accentuated as to overcome the silence of the screen, to reach out and make friends among those who have merely meant to pose in the role of onlookers.

The story? Why tell? Suffice to say it is good, substantial, thrilling, sustained, and that it has to do with the French and the United States Secret Service.

SENSATIONAL KNOCKOUT

Moe Mark and Walter Hayes

On Screen Examination
PERSONALLY BOOKED

"The WONDER MAN"

To follow the Astor showing:—

THE STRAND—New York City, week June 6th.

THE STRAND—Brooklyn, N. Y., week June 13th.

A Few Newspaper Criticisms:

The men like his serious scenes, especially when he is pitting his slenderness in scientific combat against a heavier opponent, but the women like the nice boyish smile that so attractively lights up his face. New York Morning Telegraph.

The most striking feature of the entertainment was the revelation of Carpentier as an actor. He has many opportunities for distinctive action, opportunities of which he takes full advantage. New York Tribune.

It is a splendid picture, aside from Carpentier's part in it and he is almost as good a screen actor as he is a fighter. New York Herald.

"His (Carpentier's) suppleness is a delight and he can act, too." New York News.

"Surprised his audience at the Hotel Astor by demonstrating real acting ability. The producers have supplied 'The Idol of France' with an excellent story and a competent supporting cast." New York Evening Mail.

Moe Mark says:—

"If the exhibitors have any doubts about "THE WONDER MAN" being one of the REAL BIG PICTURES of the year—have them wire me."

No Actor on Stage or Screen—Has ever received the tremendous Volume of PUBLICITY that has been given to GEORGES CARPENTIER—AND HE IS STILL RECEIVING FIRST PAGE SPACE

Every ROBERTSON-COLE Exchange has a print of this Unusually Big Special—SCREEN IT—or "Ask the Exhibitor that played it."

ALL H——L CAN'T STOP ME!

HENRY B. WALTHALL WILL THRILL YOUR AUDIENCES TO THE CORE AS THE MAN WHO TOOK THE GREATEST SPORTING CHANCE.

MAYFLOWER PHOTOPLAY CORPORATION

PRESENTS

AN ALLAN DWAN PRODUCTION

"A SPLENDID HAZARD"

Directed by ALLAN DWAN

BASED ON THE NOVEL BY HAROLD MacGRATH

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

Carpentier Is The Better Actor Anyway!

Georges Carpentier in
"THE WONDER MAN"
Robertson-Cole

DIRECTOR ..... John G. Adolfi
AUTHOR ..... Daniel Carson Goodman
SCENARIO BY ..... Joseph W. Farnham
CAMERAMAN ..... George Benoit
AS A WHOLE ..... Generally a very pleasant surprise—should register with sporting element.
STORY ..... Not a lot to it but gives star chance to show his ring form.
DIRECTION ..... Commendable—very good fight scenes.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... One bad sequence—rest O. K.
CAMERA WORK ..... Good
STAR ..... Appears very much at ease
SUPPORT ..... Faire Binney pouts a little too much—others commendable.
EXTERIORS ..... Satisfactory
INTERIORS ..... Very good
DETAIL ..... All right
CHARACTER OF STORY ..... Suspicion cast on hero for theft of important papers—turns out to be a member of French secret service.
LENGTH OF PRODUCTION ..... About 6,100 feet

So many celebrities from sporting and other circles who have entered the pictures have proven such flivvers that it is a pleasure to record that Georges Carpentier, European heavyweight champion and aspirant to the same honors in America, puts up a very good appearance before the camera, appearing quite at home and registering simple expressions that have stumped the majority of the others.

Of course "The Wonder Man" gives him an opportunity to show his fighting form. He is shown shadow boxing, sparring with his partner and going through the usual order of training stunts such as rope skipping and bag-punching. In the four-round fight staged during the picture he displays some lightning foot work and some clever punches that give an inkling as to his style despite the fact that his opponent is only the heavy in the story.

The plot by the way is a very simple affair and disappears altogether from view once or twice during the picture. When Georges hands his opponent the knockout the plot too goes down for the count and has a pretty hard time reviving. However, the interest in the story is quite well maintained. Some good comedy snatches have been injected that count largely in the story's favor.

The story concerns the mysterious appearance in Washington society of Henri (Carpentier), a French war hero. He incurs the enmity of Gardner, boxing champion of the country club, and has the stigma of suspicion cast on him for a theft of valuable papers. It doesn't take a great stretch of the imagination to figure out that Gardner is the villain who purloined the papers and that Henri is the man of the hour who finally brings him to justice and reveals himself as a French secret service agent working with the U. S.

The romance is well worked in and Faire Binney gives Carpentier enthusiastic support, although she is inclined to resort to her cute little pout a bit too much. The fight scenes are very well staged and look like flashlights of the National Sporting Club. The "extras" in the case were guests for the most part and the dress suits look tailored.

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The Republic has been and will continue to be successful—because we strictly observe all of these important fundamentals.

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REPUBLIC LABORATORIES, Inc.

729 Seventh Avenue *Bryant 7190* **New York City**

I'ts Just This: Do Your People Want To See Carpentier?

Box Office Analysis for the Exhibitor

Georges Carpentier in
"THE WONDER MAN"
Robertson-Cole

What you can do with this depends altogether on the character of your audiences. It seems as if the star ought to draw very well in downtown houses and attract attention from transients. In fact, the going ought to be good wherever there is a smattering of the sporting element. Carpentier has received a lot of publicity in the big cities and it ought to be a pretty easy thing for you to get extra publicity from the sporting editors on his picture. New York sport writers have given the picture considerable space.

Following the example of those handling the picture in New York you might also make an effort to secure the endorsement of your branch of the American Legion if this means anything to your audiences. In fact, as an exploitation card "The Wonder Man" has very great possibilities. The whole thing narrows down to a question, "Do your people want to see this man or not?" If they do the going should be easy.

LUTHER REED

AUTHOR OF:

BELOW THE SURFACE

ADAPTER OF:

BEHIND THE DOOR
MARY'S ANKLE
LETS BE FASHIONABLE

The Four Big Thos. H. Ince Successes of the Year

AUTHOR OF the three-act comedy "DEAR ME" now in its 16th week at Court Theatre, Chicago

Wid's Daily Binders - $3.00

Invaluable for reference purposes.

Alternates Between Good Comedy Sequences and Uninteresting Lapses

Max Linder in
"THE LITTLE CAFE"
Pathe

DIRECTOR ..... Raymond Tristan Bernard
AUTHOR ..... Raymond Tristan Bernard
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE ..... Contains a number of good comedy sequences but lapses into the commonplace quite often.
STORY ..... Contains a very good comedy idea, but possibilities are not fully realized.
DIRECTION ..... Shows irregular sense of comedy
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Same
CAMERA WORK ..... Average
STAR ..... Gets comedy over very well, but at times seems to suffer from lack of direction.
SUPPORT ..... Capable
EXTERIORS ..... Lots of interesting shots of Paris
INTERIORS ..... Average
DETAIL ..... All right
CHARACTER OF STORY ..... Adventures of a waiter who inherits a fortune.
LENGTH OF PRODUCTION ..... About 4,783 feet

"The Little Cafe," an adaptation of the musical comedy of the same name, produced in Paris, proves to be a picture containing a number of good comedy sequences, but which often lapses into the commonplace because of lack of imagination and the knowledge of what continuous comedy is on the part of those concerned in the production.

First there is a sequence well handled from practically every comedy viewpoint. Then the action takes on a commonplace appearance that registers little or anything. Thus it goes throughout. It really looks as if they had attempted to make an exact reproduction of the musical comedy and when they came to the parts where the music was important didn't have the imagination to fill in with original matter.

The idea of the plot is slight but one containing rich possibilities for this field of work. Max Linder appears as a water in the Little Cafe. An old servant of his uncle's home learns that he is to inherit a fortune and straightway cooks up a scheme to get a cut of the money. He goes to Max's boss and influences him to sign him up for twenty years with a stipulation in the contract that whoever breaks the agreement shall forfeit half a million francs.

So when Max learns of his inheritance all he can do is to stay on in the Little Cafe rather than make the forfeit. The rest of the picture is comprised of some good situations and some commonplaces, but the general effect is pleasing. Max at first tries to make the proprietor of the cafe break the contract by giving away his choicest liquers, but this plan fails. He then takes to going out at nights after work to other cafes, where he becomes known as an eccentric millionaire. The sequence in the cafe where he pretends to be a waiter to his party of guests in order to throw a lady friend off the right track is about the funniest of the lot.

Had the picture been produced by an American director more attention would have been paid to the romantic element, which is very poorly developed here. Even in this type of comedy, which contains some knockabout work, a romantic action thread is welcome and often necessary. However, the French director has presented a number of interesting views of the Paris streets that help to make up for his frequent lapses from the proper comedy vein.

The star is very good in the comedy sequences but is lost along with the humor when the director forgets. Wanda Lyon is the girl with little to do. The rest of the cast is made up of a group of players, some of whom have an excellent idea of what comedy is.

Satisfactory Entertainment Should Give Fair B. O. Showing

Box Office Analysis for the Exhibitor

You aren't going to establish any laugh records with this, but at the same time it stands a good chance of giving audiences average satisfaction in the comedy line. Its comedy sequences are good when they appear and the views of Paris help things considerably when the action is inclined to drag.

If you show this make a point of announcing that it marks the return to the screen of Max Linder, most popular comedian in France, after a long absence due to illness from war injuries. He has many admirers in this country and this first reappearance should attract from old time's sake.

Mention the fact that this was made in Paris and that it contains many scenes shot on that city's streets. Also note the fact that "The Little Cafe" was a stage play that met with some success here.

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Little to Recommend This in Either Story or Production

Elmo Lincoln in
"UNDER CRIMSON SKIES"
Jewel-Universal

DIRECTOR ..... Rex Ingram
AUTHOR ..... J. G. Hawks
SCENARIO BY ..... Harvey Thew
CAMERAMAN ..... Phil Rosen
AS A WHOLE.....Another sea picture which furnishes some excitement toward close, but otherwise hasn't much in its favor.
STORY.....Silent sacrifice stuff, not comprehensive
DIRECTION.....Ordinary for the most part; handled storm scene very well.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK..... Good
STAR.....Can fight, but otherwise won't impress
SUPPORT.....Harry Van Meter a cowardly villain; Mabel Ballin his wife.
EXTERIORS.....Almost entirely aboard vessel
INTERIORS ..... Adequate
DETAIL.....Few errors in story sequence
CHARACTER OF STORY.....Sacrificing captain endures false accusation for happiness of villain's wife.
LENGTH OF PRODUCTION.....About 5,800 feet

There seems to be a flock of sea-going productions on the market just at this time. "Under Crimson Skies" makes the third in two weeks. Each one has the captain of a vessel for the central character, and in each instance he has ruled his crew with the violence made popular by London's character of Wolf Larsen in "The Sea Wolf."

However, in this they don't make so much of the captain's treatment of his crew. Instead a villain is introduced and the remainder of the picture has to do with his efforts to smuggle ammunition to the Mexican rebels. The story is very unconvincing and depends wholly upon the atmosphere of the sea to help it over. They have resorted to much artificial means to carry out the story. For instance, the villain is supposed to be accompanying a shipment of pianos which in reality are filled with ammunition. As a means of acquainting the captain with the fact that he is unknowingly carrying the deadly freight for the rebel troops, they have the child suggest to the captain that her mother sing for him, whereupon he proceeds to uncrate a piano because she cannot sing without accompaniment.

There is one sequence, a storm at night, which is very well handled indeed, and very realistic. The decks of the vessel are flooded and the rain keeps pouring down while the crew battle with the rigging. Later the fight between the rebels and the President's forces affords some excitement, but it's such a wild scramble that the spectator finds it difficult to keep track of just what is going on.

Clayton, his wife Helen, and their child were the only passengers aboard the Southern Cross. The rough Captain Barstow felt sorry for the wife and child, who seemed to mean nothing to Clayton. Barstow discovered that Clayton's pianos consisted of ammunition intended for Mexican rebels, but for the sake of Helen and the child said nothing. However, upon reaching their destination one of Clayton's gang had Barstow brought before the court for assault. Barstow was sentenced to five years.

He later made his escape and reached an island inhabited by beach combers. He beat their leader into submission and became one of them. Some time after he learned that Clayton and Helen were in the American consul which was being stormed by the rebels. He gathered together all the beach combers and arrived in time to save the consul. Clayton dies while trying to escape. A sort of epilogue flash shows Helen and Barstow together while a title gracefully indicates the happy ending.

May Get Over With an Easily Satisfied Crowd

Box Office Analysis for the Exhibitor

If you are willing to depend on the atmosphere of the sea and upon the fair amount of excitement contained in the slight revolution sequence you can probably get away with this. There is not much else for you to depend upon. You can say something about the terrific storm at night. This has been well handled and is good to look at. Elmo Lincoln's name may interest those who remember him in the Tarzan pictures. However, outside of his various pugilistic displays his appearance in "Under Crimson Skies" does not mean very much.

For catch lines try: "You have seen the various races of the earth in both scenic and feature productions, but have you ever seen the Beach Combers? They play a big part in the picture at the —— theater Go and see them." Or, "He was a tyrant captain, but he could make a sacrifice. See how a rough man submitted to imprisonment for the sake of a woman in 'Under Crimson Skies.'"

Arthur F. Beck *presents*

LEAH BAIRD

in

Cynthia-of-the-Minute

From the novel by
LOUIS JOSEPH VANCE
Directed by Perry Vekroff

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Episodic Story Handicaps This One Considerably

Robert Warwick in
"THOU ART THE MAN"
Paramount-Artcraft

DIRECTOR ..... Thomas Heffron
AUTHOR.....F. E. Mills-Young
SCENARIO BY..... Margaret Turnbull
CAMERAMAN ..... Victor Ackland
AS A WHOLE.....Very jerky and episodic production that fails to hold the interest.
STORY.....Certainly wasn't a good picture story
DIRECTION.....Hasn't much chance to show with such an episodic plot.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Commendable
CAMERA WORK..... Satisfactory
STAR.....Is also handicapped by story, though role of gentleman-adventurer fits him.
SUPPORT ..... Capable
EXTERIORS.....Suggest Africa well enough
INTERIORS ..... Satisfactory
DETAIL..... Little of it
CHARACTER OF STORY.....Innocent man carries stigma of shame to save name of innocent girl.
LENGTH OF PRODUCTION.....5,003 feet

"Thou Art the Man" is a picturization of a book entitled "Myles Calthorpe, I. D. B.," and from appearances it was rather an unfortunate choice for feature material. Not that it is lacking in action by any means. Quite the contrary, for here is a picture that goes far in the other direction and contains altogether too much. This is evidenced in the exceedingly jerky and episodic character of the production. The lapses of time during the story are nearly as frequent as its subtitles. Such a picture always has a difficult time holding the interest and "Thou Art the Man" fails in this time and again.

Myles is first introduced on an Australian ostrich farm. His suspicions that his employers are dealing in diamonds stolen from the mines cost him his job. Later in a nearby city he obtains a clerkship in the feather packing house of Farrant, Farrant being in league with his former employers, A romance develops between Myles and Farrant's sister, Jean, also unaware of her brother's illegal occupation.

After a while Myles plans a journey to another city and Farrant has Jean hand him an envelope supposedly containing legal documents to deliver at his destination. He is searched aboard the ship and diamonds are discovered in the envelope. Rather than bring shame on Jean, whom he is sure is innocent, Myles goes to prison for three years and suffers the ignominy of having the initials I. D. B. (Illicit Diamond Buyer) attached to his name when he comes out.

Myles secures another job under a different name, but after a time at a reception he meets Jean, who accuses him under his own name. Myles would seek seclusion but the brother of Jean's best friend helps him to bring the real I. D. B.'s to justice, after he has been assured that Jean will not be implicated. Then Jean goes to him and begs his forgiveness.

This brief outline of the story fails to convey an adequate idea of the picture's trying episodic character. No sooner is one sequence of scenes fairly well launched than a title indicates a considerable lapse of time, the interest is consequently broken, and the action begins all over again. It looks as if Margaret Turnbull had made an exact adaptation of the book, but in this case holding so to the original has not resulted in good picture material.

The role of Myles Calthorpe suits Robert Warwick but both he and the large and capable supporting cast are unable to do much with the story handicap. Among the others are Lois Wilson, Monte Dumont, Clarence Burton, Clarence Geldart, Harry Carter, Jane Wolfe, Dorothy Rosher, Viora Daniel, Richard Wayne and Lorenza Lazzarini.

May Get This One Over With Those Who Like The Star

Box Office Analysis for the Exhibitor

If your patrons are particularly strong for Robert Warwick pictures you may be able to get by with this, but it can't measure favorably along side of the average feature af the day. If you've got it all booked up lay stress on the fact that the action is laid in South Africa and that it deals with illicit diamond traffic. You might employ the initials I. D. B. in your advertising in the way of a teaser.

They've got some good stuff at the very start showing how it is possible to smuggle diamonds out of the mines despite all the care taken by the guards. This is real detail and it registers as very interesting. Afterwards, however, the action jumps around so much that the director didn't have many opportunities for more color of this sort.

Lois Wilson is quite a popular leading woman and she might be billed along with Warwick to advantage. They'll remember her from her many appearances opposite Bryant Washburn.

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Awful Results from Attempt to Make Feature

Marguerite Marsh in
"WITS VS. WITS"
Harry Grossman-Hallmark

DIRECTOR ..... Harry Grossman
AUTHOR ..... Harry Grossman
SCENARIO BY.....Not credited
CAMERAMAN .....Not credited
AS A WHOLE.....Very awful attempt at production of a feature.
STORY.....Poorly developed generally—utterly mystifying—undramatic.
DIRECTION ..... Terrible
PHOTOGRAPHY ..... Poor
LIGHTINGS ..... Poor
CAMERA WORK .....Average
STAR.....The best thing about the picture, but her work counts for nothing.
SUPPORT ..... Passable
EXTERIORS ..... City stuff
INTERIORS ..... Satisfactory
DETAIL ..... None
CHARACTER OF STORY.....Girl detective works way into gang of crooks and rounds them up
LENGTH OF PRODUCTION.....About 5,000 feet

"Wits vs. Wits" looks like a poor effort of poor amateurs. To make any sort of a showing these days a feature must attain certain standards, and these standards are set down as "average." This picture doesn't come anywhere near any of the accepted standards of the day.

It is meant to be a mystery picture. Instead the action is hopelessly mystifying. You gather after a while, however, that Marguerite Marsh is a detective. For this reason she has worked things so that she is employed by a gang of crooks as stenographer. And that is the way matters stand until the crooks, working through a bank cashier, have succeeded in drawing out of the bank much more money than they have to their account. Then Marguerite gives the alarm. Detectives enter and presto! The crooks are captured.

Just to cap the climax there is a sequence showing Marguerite explaining to the judge how she did it. And just to recap this, there is another sequence showing Marguerite in the august presence of a magazine editor to whom she has just finished reading her story, "Wits vs. Wits." And still again follows a title saying, "Story by Harry Grossman."

The plot of the story, that is its bare basis, is quite all right. But it isn't well developed and it has no meaty action to carry it along. What action it has is quite hopelessly jumbled by an atrociously bad introductory sequence that isn't introductory because it doesn't describe any of the characters or get them firmly planted in the spectator's mind.

There are many scenes showing the characters walking in and out of rooms and along the street. These stand out strongest after the picture is over.

And there is another flock showing Marguerite hammering away at a perfectly good typewriter in a style fit to put it out of commission for life.

These, however, are mere details. The whole picture reflects incompetency. The lighting is particularly bad and the photography none too good. The subtitles are poor. One reads "November 19," which means nothing at all.

Marguerite Marsh is the best thing about the picture, but her work, professional in most respects though it be, counts for little..

Looks the Same From All Angles

Box Office Analysis for the Exhibitor

The majority of the lesser attractions on the market have some redeeming feature about them. It may be a certain box office angle, a certain star, a certain big thrill or whatnot. But "Wits vs. Wits" doesn't seem to contain the slightest whisp of a sraw for an exhibitor to grasp at.

The popularity of Marguerite Marsh might have some weight, but the biggest star in the film firmament would have a hard time showing along side of the very poor material contained in this.

Neither story nor production contain any redeeming features that might be employed as advertising angles.

Realistic Backgrounds Generate Some Interest in Poorly Handled Story

Madlaine Traverse in
"THE IRON HEART"

DIRECTORS....Denison Clift and Paul Cazaneuve
AUTHOR ..... Denison Clift
SCENARIO BY..... Denison Clift
CAMERAMAN ..... Walter Williams
AS A WHOLE.....Good backgrounds arouse interest in this, but story is poorly handled
STORY....Very simple plot; not developed expertly
DIRECTION.....Shows no contrast
PHTOGRAPHY ..... Good
LIGHTINGS ..... Plain
CAMERA WORK .....Satisfactory
STAR.....Seen to average advantage in "man" role
SUPPORT ..... Satisfactory
EXTERIORS.....Contain fine atmosphere
INTERIORS.....Good iron foundry scenes
DETAIL.....Not much of it
CHARACTER OF STORY.....Woman fights iron trust because of loyalty to her employees.
LENGTH OF PRODUCTION.....About 5,000 feet

"The Iron Heart" is a melodrama with a colorful iron foundry as the setting for many of its scenes, but which contains a very small degree of heart interest. This is due probably to the fact that in making this they paid hardly any attention to character development or plot details and went right ahead developing the elemental story in plain and commonplace style. Never during the picture's run are there lights or shades to be observed, there is no building with accumulative interest and suspense to the climax of scene or sequence. "The Iron Heart" was evidently written and produced in monotone.

The central character is Esther Regan, to whom has been bequeathed the management of the Regan Iron Works, famous for its stand against the trust. McAllister, agent of the trust, comes with arguments to buy out Esther, but instead is himself convinced of the benefits resulting from the independence of the company. He sees the contented condition of the workers, their happy children, etc.

So he resigns from the corporation and works for Esther. Moulton, head of the trust, starts a fight to break the Regan Works, using Cullen, Esther's superintendent, as a tool. An attempt on the life of McAllister is frustrated. Esther has contracted to deliver a shipment of iron to a building company on a certain date. Unable to disrupt the mechanism of the iron works, Moulton purchases a branch railroad running to the main line and thus believes the defeat of his rivals accomplished. Cullen blames this conspiracy on McAllister, but he convinces Esther of his loyalty. They finally triumph over the opposition by appealing to the loyalty of the Regan workers, who thereupon proceed to take the train of iron over the line to the main railrad despie the fight waged against them by Moulton's men.

The various scenes laid in the iron works possess a certain interest that is stronger, in some respects, than that generated by the rather poorly handled plot. These scenes are well photographed in the bargain.

The author has slapped big business on the wrist quite severely throughout the picture. Evidently he wished to balance matters up a bit at the end, and so stuck in a brace of subtitles that condemn the I. W. W. as an organizaion of crooks and thugs. Experiences of other pictures show that it is best to leave established political and economic organizations out of screen fiction.

Madlaine Traverse handles the role of Esther fairly well. George McDaniel is natural but not exactly the type for McAllister. Melbourne McDowell, Edwin Booth Tilton and Ben Deely are well cast.

Should Get Over as Average Program Feature

Box Office Analysis for the Exhibitor

This doesn't rank very high because of its rather poor treatement, but at the same time it is well to consider as a good program feature because of the interest its background will cause together with the fact that it is the first subject produced in some time that gives a sane picture of workingmen. So many producers have made this class of people out as raving maniacs that the change is welcome.

If you play this you might play up the various scenes in the iron works as features of the production. These will certainly arouse considerable interest. Regarding the story it would be a good idea to bring out th fact that it deals with an employer on very good terms with employees. A line such as "The story of a woman who fought a trust and won because of the loyalty of her workers" could be used advantageously. They seem to be putting this star in "man" parts. If your people have taken kindly to her in such a role before play her up in this character in the present instance.

Average Production Championing the Truth At Any Price

Gladys Brockwell in
"WHITE LIES"
Fox

DIRECTOR ..... Edward J. LeSaint
AUTHOR ..... Charles Reade
SCENARIO BY ..... Charles Wilson
CAMERAMAN ..... Harry Harris
AS A WHOLE ..... Averagely interesting picture with rather negative effect.
STORY ..... Characters aren't very sympathetic and little drama is caused by their severe scrambling.
DIRECTION ..... Average
PHOTOGRAPHY ..... Same
LIGHTINGS ..... Nothing out of the ordinary attempted.
CAMERA WORK ..... All right
STAR ..... Displays good emotional power in trying role.
SUPPORT ..... Very good
EXTERIORS ..... Plain rural stuff used to represent Southern France.
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY ..... Predicament young woman enters when she marries again believing first husband dead.
LENGTH OF PRODUCTION ..... About 5,000 feet

"White Lies" aims to prove that even those little fibs that one uses to avoid working pain and hardship to others should be done away with. The proving process is certainly convincing to the spectator, for never did a family get into more trouble with various husbands, babies and honor than does the Beaurepaire family of Southern France. Lies, aided and abetted by misinformation in the newspapers, are the sole forces that motivate the story.

Josephine, senior daughter of the family, loves Lieutenant Camille Du Jordin, but is shocked by the report that he has deserted his regiment on the battlefield. Josephine and her sister, Rose, have successfully lied to their mother about the condition of the family exchequer, so when Colonel Raynal, having purchased the estate, comes to take possession it shocks her considerably.

The colonel, being a fine man, offers to marry one of the daughters (which one is altogether immaterial with him) so that the Beaurepaire family need not be ousted. Josephine accepts him. He leaves for the front on his wedding night and that same hour Camille returns, proving himself a hero and giving the lie to the newspapers.

The newspapers come in handy again when they announce the colonel's death. Josephine and Camille are married secretly. A year passes and a baby comes, still secretly. Then the colonel reappears and surprises Josephine and Rose, who are playing with the infant. Josephine faints and Rose claims the child as her own. This sends Riviere, Rose's fiance, up in the air, as well it should, and he and the colonel decide that Camille is the guilty party.

Explanations then follow and the colonel sees the light. He offers Josephine a quiet separation, which she accepts, but he still remains as the "son" of Mother Beaurepaire.

Such is the story of "White Lies," and on the whole it is rather negative in effect. Some audiences will doubtless feel inclined to laugh at the disappearing fiance and husband act because it is employed twice during the story. On the other hand the picture is staged nicely and the emotional work of Gladys Brockwell and the character performance of Charles K. French as the colonel helps the piece considerably.

Others who appear are William Scott, Josephine Crowell, Evans Kirk, Violet Schramm, Howard Scott and Lule Warrenton.

This Interests and Should Please Star's Following

Box Office Analysis for the Exhibitor

This ought to give average satisfaction particularly before those who know and admire Gladys Brockwell's work. The story is not very dramatic, but its many intricacies succeed fairly well in retaining the interest over its full running time.

The title and the moral preached in the story furnish the clue for catch lines and teasers a bit out of the ordinary. Some on this order could be used: "Do you believe in the use of White Lies? Or do you practice frankness no matter what the hurt will cause." "She told a white lie to shield her mother's feelings. But this lie led to another, the second led to a third, and so on. What was the outcome?"

Give the star prominence and also mention the fact that William Scott again appears as her leading man. He has appeared with Miss Brockwell so often that he certainly must boast of quite a following.

CURRENT RELEASES

Release Date		Length Reels	Reviewed
AMERICAN CINEMA CORP.			
	The Inner Voice (E. K. Lincoln)	6	3-28-20
EQUITY PICTURES CORP.			
	Eyes of Youth (Clara Kimball Young)	7	11/16/19
	Silk Husbands and Calico Wives (House Peters)	6	3-7-20
	The Forbidden Woman (Clara Kimball Young)	6	2-29-20
	For the Soul of Rafael (Clara Kimball Young)	6	5-30-20
FAMOUS PLAYERS-LASKY CORP.			
Apr.	Treasure Island (Super-Special) Tourneur	5	4-18-20
	Thou Art the Man (Robert Warwick)	5	———
	The Cost (Violet Heming)	5	4-18-20
	The False Road (Enid Bennett-Ince)		5-16-20
	Terror Island (Houdini)	5	5-2-20
	The Toll Gate (Super-Special, Wm. Hart)	5	4-25-20
	Dr. Jekyll and Mr. Hyde (John Barrymore)	6	4-4-20
May	Why Change Your Wife (De Mille Special)	7	5-2-20
	Mrs. Temple's Telegram	5	5-16-20
	The Sea Wolf (Geo. Melford Special)	6	5-23-20
	The Dark Mirror (Dorothy Dalton)	5	5-23-20
	The Dancin' Fool (Wallace Reid)	4	5-9-20
	A Lady in Love (Ethel Clayton)		5-23-20
June	Old Wives for New (De Mille—reissue)	5663	———
	Below the Surface (Ince Special)	5987	———
	Paris Green (Charles Ray)	4259	4-25-20
	Remodeling Her Husband (Dorothy Gish)	4844	———
	The City of Masks (Robert Warwick)	4708	———
	Sick Abed (Wallace Reid)	4327	———
	Sand (William S. Hart)	4869	———
FIRST NATIONAL			
	Even as Eve	5	———
	The Turning Point (Katherine MacDonald)	5	———
	The River's End (Marshall Neilan Prod.)	5	2/22/20
	Polly of the Storm Country (Mildred Harris Chaplin)	5	———
	In Search of a Sinner (Constance Talmadge)		3/14/20
	The Inferior Sex (Mildred Harris Chaplin)		5-9-20
	The Fighting Shepherdess (Anita Stewart)		4/4/20
	The Family Honor (King Vidor)		5-2-20
	Fires of Youth (D. W. Griffith's)		———
	The Woman Gives (Norma Talmadge)		4-18-20
	The Idol Dancer (Griffith)	7	3-28-20
	Don't Ever Marry (Neilan Prod.)	6	4-25-20
	The Love Expert (Constance Talmadge)		5-2-20
	Passion's Playground (Katherine MacDonald)		———
	The Yellow Typhoon (Anita Stewart)		5-16-20
	Yes or No (Norma Talmadge)		———
	Curtain (Katherine MacDonald)		———
	The Jacknife Man (King Vidor)		———
	45 Minutes from Broadway (Charles Ray)		———
FOX FILM CORP.			
William Farnum Series			
	Heart Strings	6	1-4-20
	The Adventurer	6	1-4-20
	The Orphan		5-2-20
	The Trouble Makers		———
Specials			
	While New York Sleeps (All-Star)		———
Tom Mix Series			
	The Daredevil	5	3-14-20
	Desert Love	5	4-18-20
	The Terror	5	5-23-20
	3 Gold Coins		———
Fox Entertainments			
	Molly and I (Shirley Mason)	5	3-21-20
	The Hell Ship (Madlaine Traverse)	5	2-15-20
	Black Shadows (Peggy Hyland)	5	———
	Durand of the Bad Lands (Dustin Farnum)	5	———
	The Mother of His Children (Gladys Brockwell)	5	4-11-20
	Leave It to Me (William Russell)	5	5-2-20
	The Tattlers (Madlaine Traverse)	5	3-28-20
	Would You Forgive? (Vivian Rich)	5	4-25-20
	The Dead Line (George Walsh)	5	5-9-20
	Love's Harvest (Shirley Mason)	5	5-30-20
	Forbidden Trails (Buck Jones)	5	5-23-20
	The Spirit of Good (Madlaine Traverse)	5	———
	The Iron Heart (Madlaine Traverse)		———
	White Lies (Gladys Brockwell)		———
	The Twins of Suffering Creek (William Russell)		———
	A World of Folly (Vivian Rich)		———
GOLDWYN DISTRIBUTING CORP.			
Star Series Productions			
	The Silver Horde (Rex Beach's	5	———
	The Cup of Fury (Rupert Hughes)	5	4-11-20
	The Paliser Case (Pauline Frederick)		2/22/20
	The Blooming Angel (Madge Kennedy)		2/15/20
	Duds (Tom Moore)		3/21/20
	The Little Shepherd of Kingdom Come (Jack Pickford)		2/22/20
	The Street Called Straight (Basil King)		3/14/20
	Partners of the Night (Eminent Authors)	5	3-7-20
	The Strange Boarder (Will Rogers)	5	4-25-20
	Dangerous Days (Eminent Authors)	7	3-21-20
	Trimmed With Red (Madge Kennedy)	5	———
	The Woman and the Puppet (Geraldine Farrar)	7	4-11-20
	The Tower of Ivory (Eminent Authors)	5	———
	The Great Accident (Tom Moore)	5	———
	The Woman in Room 13 (Pauline Frederick)	5	4-11-20
	Out of the Storm (Barbara Castleton)	5	———
	Jes' Call Me Jim (Will Rogers)	5	5-30-20
Bennison Star Series			
	High Pockets	5	———
	A Waif Earl	5	———

Release Date		Length Reels	Reviewed
HALLMARK PICTURES CORP.			
Famous Director Series			
	A Dangerous Affair (Herbert Rawlinson)	5	———
	A Veiled Marriage	5	3/14/20
	Carmen of the North		5-23-20
	Chains of Evidence (Anna Lehr—Edmund Breese)	5	3/7/20
	Love Honor and ? (Stuart Holmes—Ellen Cassidy)	5	———
	The Heart of a Gypsy (Florence Billings)	5	12/7/19
	The Phantom Honeymoon (Margaret Marsh)	6	———
	High Speed	5	1/11/20
	Wit Wins	5	———
	Wits vs. Wits	5	———
W. W. HODKINSON CORP.			
Distributing Through Pathe			
Benj. B. Hampton—Great Authors Pictures, Inc.			
	The Sagebrusher	7	1/4/20
Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner			
	Riders of the Dawn	7	5-9-20
J. Parker Read, Jr., Productions			
	The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19
	Sex (Louise Glaum)	7	3/21/20
Deltrich-Beck, Inc.			
	The Harvest Moon (Doris Kenyon)	6	4-11-20
Artco Productions			
	Cynthia-of-the-Minute (Leah Baird)		———
Robert Brunton Productions			
	Live Sparks (J. Warren Kerrigan)	5	1/25/20
	$30,000 (J. Warren Kerrigan)	5	2/22/20
	The Dream Cheater (J. Warren Kerrigan)	5	3/21/20
	No. 99 (J. Warren Kerrigan)	5	5-23-20
Joseph Levering Productions			
	His Temporary Wife (Rubye De Remer)	6	1/25/20
Dial Film Co.			
	King Spruce (Mitchell Lewis)	7	3/21/20
METRO PICTURES CORP.			
Nazimova Productions			
	The Brat	7	9/14/19
	Stronger Than Death	6	1/18/20
	The Heart of a Child	7	4-11-20
Screen Classics, Inc. (Specials)			
	Old Lady 31 (Emma Dunn)	6	4/4/20
	Shore Acres (Alice Lake)	6	3/28/20
	Alias Jimmy Valentine (Bert Lytell)	6	———
	The Hope (All Star Cast)	6	———
	Dangerous to Men (Viola Dana)		———
	The Cheater (May Allison)		———
	Parlor, Bedroom and Bath (Viola Dana)	5	———
	Fine Feathers (May Allison)	5	———
	The Skylark (Bert Lytell)	5	———
	Burning Daylight (Mitchell Lewis)	5	5-16-20
	Four Horsemen (All-Star)	6	———
	The Marriages of Mayfair (All-Star)	6	———
	The Temple of Dawn (Bert Lytell)	6	———
	A Daughter of the Snows (Mitchell Lewis)	6	———
Taylor Holmes Productions			
	Nothing But the Truth	6	1/11/20
	The Very Idea	6	2/22/20
	Nothing But Lies	6	5-23-20
PATHE EXCHANGE, INC.			
Apr. 4	Lifting Shadows (Emmy Whelen)	6	3/28/20
Apr. 11	The Blood Barrier (Sylvia Breamer, Robert Gordon)	6	4-4-20
Apr. 25	Rio Grande (Rosemary Theby)	7	4-18-20
May 2	Dollar for Dollar (Frank Keenan)	5	4-25-20
May 9	The Miracle of Money (Hobaret Henley Prod.)	5	5-2-20
May 23	Simple Souls (Blanche Sweet)	6	5-16-20
May 30	Sherry (Pat O'Malley)	7	5-30-20
June 6	The Little Cafe (Max Linder)	5	———
American Film Co., Inc.			
	The Dangerous Talent (Margarita Fisher)		3/14/20
	The Honey Bee (Mme. Sylvia)		5-23-20
	Slam Bang Jim (Wm. Russell)	5	4-18-20
	The Thirtieth Piece of Silver (Margarita Fisher)	6	———
	The House of Toys (Seena Owen)	6	5-30-20
ROBERTSON-COLE			
Specials			
	Who's Your Servant?	5	3-14-20
	The White Dove (H. B. Warner)		———
SUPERIOR PICTURES			
	The Brand of Lopez (Sessue Hayakawa)	5	4-4-20
	The Bottom of the World	4	4-4-20
	Flame of Hellgate (Beatriz Michelena)	5	———
	The Woman Who Understood (Bessie Barriscale)	5	———
	Bright Skies (ZaSu Pitts)	5	———
	The Devil's Claim (Sessue Hayakawa)	5	5-16-20
	The Fortune Teller (Marjorie Rambeau)	7	5-16-20
	The Notorious Mrs. Sands (Bessie Barriscale)		———
	The Butterfly Man (Lew Cody)	5	5-30-20

Release Date		Length Reels	Reviewed

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room (Lorin Baker, Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19
	The Fear Market (Alice Brady)	5	1/11/20
	Judy of Rogue's Harbor (Mary Miles Minter)	5	2/8/20
	The Stolen Kiss (Constance Binney)	5	3/14/20
	Sinners (Alice Brady)	5	3/21/20
	Nurse Marjorie (Mary Miles Minter)	5	3-28-20
	The Deep Purple (R. A. Walsh Prod.)	6	5-16-20
	The Law of the Yukon (Chas. Miller Prod.)	6	———
	Jenny Be Good (Mary Miles Minter)	5	5-12-20

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

	Youthful Folly (Olive Thomas)	5	4-4-20
	The Woman God Sent (Special)	6	———
	A Fool and His Money (Eugene O'Brien)	5	4-25-20
	The Shadow of Rosalie Byrnes (Elaine Hammerstein)	5	5-16-20
May 3	The Man Who Lost Himself (Wm. Faversham)	5	———
May 10	The Flapper (Olive Thomas	5	5-23-20
May 17	Whispers (Elaine Hammerstein)	5	———
May 24	The Valley of Doubt (Special)	5	———
June 7	The Desperate Hero (Owen Moore)	5	———
June 14	The Servant Question (Wm. Collier)	5	———
June 21	The Figurehead (Eugene O'Brien)	5	———
July 5	Stop That Man (Owen Moore)	5	———
July 12	The Point of View (Elaine Hammerstein)	5	———
July 19	Jennie (Olive Thomas)	5	———
Aug. 2	Marooned Hearts (Zeena Keefe and Conway Tearle)	5	———

SELECT PICTURES

Distributed Through Select Exchanges

	She Loves and Lies (Norma Talmadge)	6	1/11/20
	The Last of His People (Mitchell Lewis)	5	12/21/19
	The Undercurrent (Guy Empey)	7	12/7/19

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	———
	Just a Wife (Special Cast)	5	———
	The Invisible Divorce	5	———

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	———
	Girl of the Sea (Williamson Sub. Prod.)	6	———
	The Amazing Woman (Ruth Clifford)	5	2/29/20
	The Blue Pearl (Edith Hallor)	5	———
	Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19
	Dad's Girl (Jackie Saunders)	5	———
	The Gift Supreme	5	5-9-20
	The Only Way Trail (Edythe Sterling)	5	———
	Mothers of Men	5	3/7/20
	The Great Shadow (Tyrone Power)	5	———
	The Adventuress (Julian Eltinge)	5	———
	Man's Plaything (Grace Davidson)	5	———
	Children Not Wanted (Edith Day)	5	———

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

Sept. 1	His Majesty, the American	8	9/28/19
Oct. 20	Broken Blossoms (Griffith)	6	5/18/19
Dec. 29	When the Clouds Roll By (Douglas Fairbanks)	6	1/4/20
Apr. 25	Down on the Farm (Mack Sennett's)	5	———
Jan. 18	Pollyanna (Mary Pickford)	6	1-18-20
May 23	Romance (Doris Keane)	7	5-23-20

UNITED PICTURE THEATERS

	Tiger Girl (Lillian Gish)	5	———
	The Corsican Brothers (Dustin Farnum)	6	2/28/19
	The Hick (Charles Ray)	5	———
	The Vampire (Dorothy Dalton)	5	———
	Women Men Forget (Mollie King)	5	3/14/20
	The Iron Strain (Dustin Farnum)	5	———

UNIVERSAL FILM MFG. CO.

Jewel Features

	Blind Husbands (Eric Stroheim)	7	10/19/19
	The Devil's Pass Key (Von Stroheim)	7	4-11-20

Universal Features

	The Triflers (Edith Roberts)	5	6/11/20
	The Phantom Melody (Monroe Salisbury)	5	1/25/20
	Rouge and Riches (Mary MacLaren)	5	1/4/20
	The Prince of Avenue A (James Corbett)	5	1/11/20
	The Peddler of Lies (Frank Mayo, Ora Carew)	5	1/25/20
	The Girl in Number 29 (Frank Mayo)	5	4/4/20
	Her Five Foot Highness (Edith Roberts)	5	4/4/20
	Overland Red (Harry Carey)	5	2-15-20
	Burnt Wings (Frank Mayo)	5	2-22-20
	The Road to Divorce (Mary MacLaren)	5	3-7-20
	Locked Lips (Tsura Aoki)	5	4-18-20
	Bullet Proof (Harey Carey)	5	4-25-20
	The Path She Chose	5	5-9-20

Release Date		Length Reels	Reviewed

VITAGRAPH

	The Juggernaut (Anita Stewart)	5	———
	Deadline at Eleven (Corinne Griffith)	5	3/14/20
	The Flaming Clue (Harry T. Morey)	5	———
	The More Excellent Way (Anita Stewart)	5	———
	The Winchester Woman (Alice Joyce)	6	11/9/19
	The Climbers (Corinne Griffith)	6	11/16/19
	The Vengeance of Durand (Alice Joyce)	6	12/14/19
	Slaves of Pride (Alice Joyce)	6	1/18/20
	The Fortune Hunter (Earle Williams)	7	2/22/20
	The Sporting Duchess (Alice Joyce)	7	3/7/20
	Captain Swift (Earle Williams)	5	4-25-20
	The Courage of Marge O'Doone	7	———
	The Sea Rider (Harry Morey)	5	5-30-20
	Dollars and the Woman (Alice Joyce)	6	5-30-20

INDEPENDENT—STATE RIGHTS

	A Child for Sale (Graphic Film)	6	3-28-20
	Love Without Question (Ians)	6	4-4-20
	Through Eyes of Men (Radin)	5	3-28-20
	The Married Virgin (Fidelity)	6	———
	Frivolous Wives (Fidelity)	6	———
	Ashes of Desire (Wilk & Wilk)		———
	Neglected Wives (Wistaria)	5	4-25-20
	A Man There Was (Radiosoul)	5	2-29-20
	A Trip to Mars (Tower Film Co.)	5	5-30-20

SHORT REEL RELEASES

FROHMAN AMUSEMENT CO.

March Releases

Nimrod Ambrose (Mack Swain)		1
Ambrose in Bad (Mack Swain)		1
Boss of the Rancho (Texas Guinan)		2
Just Bill (Texas Guinan)		2

April Releases

Ambrose and the Bathing Girls	Special	2

FAMOUS PLAYERS-LASKY

March Releases

COMEDIES

Teasing the Soil (Mr. and Mrs. Carter De Haven)		2
Cleaning Up (Al St. John)		2

BURTON HOLMES TRAVEL SERIES

Bustling Brussels		1
Kingdom of the Yellow Rose		1
Strassburg Redeemed		1
The Boys' Big Club		1

PARAMOUNT MAGAZINE

Numbers 3877, 3878, 3879, 3880	each	1

April Releases

Comedies

Gee Whiz (Mack Sennett)		2
The Gingham Girl (Mack Sennett)		2
Ship Ahoy (Al St. John)		2

May Releases

Fresh from the City (Mack Sennett)		2
Spring (Carter De Havens)		2
Let 'Er Go (Mack Sennett)		2
Beating Cheaters (Carter De Havens)		2
In Happy Alsace		1
An Oriental Sing Sing		1
Artistic Antwerp		1
Musko and Musume of Nippon		1
Battlefiled of France		1

Paramount Magazine

The Zero Hour in Art		1
Tailoring in Metal		1
Mental Acrobatics		1
The Nurse of the Tenements		1

June Releases

By Golly (Mack Sennett)		2
You Wouldn't Believe It (Mack Sennett)		2
A Model Husband (Carter De Havens)		

BURTON HOLMES TRAVEL SERIES

Martyred Cities		1
The Franco British Rhine		1
Up Country in Siam		1
In Lovely Lorraine		1

June Releases

Beautiful Bruges		1
The Lure of the Lerclic		1
Lake of the Sun and Moon		1
Battlefields of France		1
Paramount Magazines No. 3890, 3891, 3892, 3893	each	1

May Releases

Numbers 3885, 3886, 3887, 3888, 3889	Each	1

CHRISTIE COMEDIES

February Releases

Pants and Petticoats (Special)		2
License Applied For		1
Should a Husband Tell		1

March Releases

Her Bridal Night-Mare (Special)		2

UNIVERSAL

April Releases

The Lion Man, 15, 16, 17, 18 (Complete)	each	2
Elmo, the Fearless, 9, 10, 11, 12	each	2
The Moon Riders, 1		2

Comedies

Downing an Uprising (Lyons-Moran)		1
A Champion Loser		2
Stop that Wedding (Lyons-Moran)		1
Dog Gone Clever		2
Somebody Lied (Lyons-Moran)		1
A Jazzy Janitor		2

Westerns

When the Cougar Called (Magda Lane and Frank Burns) 2
The Texas Kid (Hoot Gibson) 2
One He Man (Jack Perrin and Josephine Hill) 2

Special

Major Allen's Animal Hunt—Story of Wolf 1

New Screen Magazine

Issues 60, 61, 62, 63 ....each 1

May Releases

COMEDIES

Why Lee (Lyons and Moran) 1
A Restaurant Riot 2
Concrete Biscuits (Lyons and Moran) 1
Too Many Burglars (Lyons and Moran) 1
He Loved Like He Lied 2

SERIALS

Elmo the Fearless, Episodes 13, 14, 15, 16, 17....Each 2
The Moon Riders, Episodes 2, 3, 4, 5, 6....Each 2

WESTERNS

Wolf Tracks (Hoot Gibson and Thelma Percy) 2
Ransom (Hoot Gibson) 2

PATHE

March Releases

SERIALS

Daredevil Jack (Jack Dempsey) 4, 5, 6, 7 ....each 2
Adventures of Ruth (Ruth Roland) 10, 11, 12, 13..each 2

COMEDIES

Haunted Spooks (Harold Lloyd) 2
Find the Girl (Snub Pollard) 1
Fresh Paint (Snub Pollard) 1
(Two other Pollard Comedies) ....each 1
Review Numbers 40, 41, 42, 43 ....each 1
Topics of the Day Numbers 44, 45, 46, 47 ....each 1

April Releases

Serials

"Daredevil Jack" (Jack Dempsey) 8, 9, 10, 11 ....each 2
"Trailed by Three" (Stuart Holmes and Frankie Mann) 1, 2, 3, 4 ....each 2
"Adventures of Ruth," (Ruth Roland) 15 (Complete) 2

May Releases

Daredevil Jack, episodes 12, 13, 14, 15....Each 2
Trailed by Three, episodes 5, 6, 7, 8, 9....Each 2
The Third Eye, episodes 1 and 2....Each 2

Comedies

"Jiggs in Society" (Bringing Up Father Series) 2
Cracked Wedding Bells (Snub Pollard) 1
Speed to Spare (Snub Pollard) 1
Pathe Reviews, 45, 46, 47, 48 ....each 1
Topics of the Day, 49, 50, 51, 52 ....each 1

May Releases

An Eastern Westerner (Harold Lloyd) 2
The Emotional Miss Vaughn (Mrs. Sidney Drew) 2
Drink Hearty (Snub Pollard) 1
Trotting Through Turkey (Snub Pollard) 1
All Dressed Up (Snub Pollard) 1
Grab the Goat (Snub Pollard) 1
Merely a Maid (Laura La Plante) 1
Father's Close Shave (Bringing Up Father Series) 2

PATHE REVIEWS

Numbers 49, 50, 51, 52, 53....Each 1

TOPICS OF THE DAY

Issues 53, 54, 55, 56, 57....Each 1

HALL ROOM BOY COMEDIES

March Releases

Breaking Into Society 2
Oh Baby 2

May Releases

Tell Us Ouija 2
Movie Madness 2

GOLDWYN

March Releases

Three Issues ....each 1

April Releases

BRAY PICTOGRAPHS

Issues No. 432, 433, 434, 435 ....each 1

May Releases

Numbers 436, 437, 438, 439 ....Each 1

March Releases

Broken Silence 1
With Every Meal 1
Alligator Hunt 1
Cut and Dried 1
From East to West 1
North Wind's Masonry 1
Cherry Blossom Time 1

May Releases

Made Game 1
The Home of the Seminoles 1
Playthings of Childhood 1

CAPITOL COMEDIES

March Releases

Forget Me Not (Mr. and Mrs. Carter De Haven) 2
Matrimaniacs (Neal Burns) 2

May Releases

What Could Be Sweeter (Carter De Havens) 2
Treat 'Em Kind (Carter De Havens) 2

BRAY COMICS

The Great Umbrella Mystery 1
Knock on the Window 1

May Releases

Judge Rummy in a Fitting Gift 1

FOX

January Releases

MUTT AND JEFF ANIMATED CARTOONS

March Releases

The Mint Spy 1
The Chemist 1
Putting on the Dog 1
The Plumbers 1
"I'm Ringing Your Party" 1
Fishing 1
Dead-Eye Jeff 1
The Sour Violin 1
The Price of a Good Sneeze 1
The Chewing Gum Industry 1

May Releases

The Bowling Alley 1
Nothing But Girls 1
The Private Detectives 1
The Wrestlers 1
The Paper Hangers 1

SUNSHINE COMEDIES

March Releases

The Heart Snatcher 2
The Lightweight Lover 2

May Releases

A Waiter's Wasted Life 2
Dangerous Eyes 2
The High Diver's Last Kiss 2
Should Dummies Wed 2
Mingrels 2

REPUBLIC PICTURES

L. J. Selznick Enterprises

Wm. J. Flynn Series (Herbert Rawlinson) 2
Judge Browne Series 2
Twelve Chaplin Reissues 2

KINOGRAMS

Every Tuesday and Saturday

FILM SPECIALS

JOLLY COMEDIES

The Close Shave (Ben Turpin) 2
Hubby's Mistake (Gertrude Selby) 1
Pardon Me (Gertrude Selby) 2
Girls Will Be Girls (Leo White) 1

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin) 3
The Champion (Charles Chaplin) 2
Work (Charles Chaplin) 2
By the Sea (Charles Chaplin) 2

REELCRAFT

April Releases

COMEDIES

The Masquerader (Billy West) 2
Brass Buttons (Billy West) 2
Distilled Love (Alice Howell) 2
Her Wooden Legacy (Alice Howell) 2

WESTERNS

Not Guilty (Texas Guinan) 2
Letters of Fire (Texas Guinan) 2

May Releases

The Dog Catcher (Billy Franey) 1
The Paper Hanger (Billy Franey) 1
Wild Wild West (Milburn Moranti) 2
The Kick (Milburn Moranti) 2
Hard Luck (Billy West) 2
The Beauty Shop (Billy West) 2
The Artist (Billy West) 2
Her Bargain Day (Alice Howell) 2
Her Lucky Day (Alice Howell) 2
Cinderella Cinders (Alice Howell) 2

For The Latest Releases—READ WID'S

Some Short Reels

"Let 'Er Go"—Mack Sennett-Famous Players

Followers of the slapstick comedy will find more than one opportunity to whoop it up in this Mack Sennett riot. A farm is the scene of the action, and the knockabout king has overlooked few opportunities to insert bits that draw laughter. Louise Fazenda, Bert Roach, Charlotte Mineau, John Henry, Jr., Billy Bevan and Billy Armstrong revel in a series of incidents which, while not linked together with very much of a plot, register in satisfactory style. The scene in which the fire-water and gasolene are imbibed by members of the cast, the escapade in the hay, wood cutting bit and final chase, with Teddy, the dog, figuring prominently, makes a fast finish. An improvement over some of the recent Sennetts.

"Impressions of Italy"—Mentor

Rome, the Gulf of Spezia and several Italian lakes furnish the scenes for this Mentor production, which unlike most of those turned out by the organization, is not hand-colored but tinted. Most of the famous landmarks of the Italian capital are seen it, the capitol, Basilique of St. Peter, Villa of the Medicis and others being included. Quaint houses of the shore are shown in the section devoted to the Gulf of Spezia, and that in which the lakes are seen has some excellent double and triple exposures. Commendable light effects and excellent photography feature the offering.

"Moonshine and Jailbirds"—Universal

Mexican border bootlegging activities, burlesqued, comprise a considerable portion of this two-reeler which has the laughs distributed judiciously over its footage. There are numerous original bits in the production, the scene in the prison, the escape of the inmates and others being funny. Billy Engel is the most prominent character and works zealously enough. The scheme of having the turtles carry the liquor and incidents directly near the border line help hold it up.

"Bear-Skinned Beauties"—Universal

Bathing girls appear in a scene dreamt by one of the characters and some of this takes place in a modiste's shop. Practically all of it is slapstick comedy, and while there are a few laughs in it, the greater part is of little value and consequently this fails to register very solidly. What is probably the funniest part of it is the portion in which the fellow carrying a number of boxes rolls along on a pair of skates quite nonchalantly. While not essentially new, it includes several laughable bits.

"The Emotional Miss Vaughn"—Pathe

Mrs. Sidney Drew, who is producing the "After Thirty" series for Pathe, is the central figure in the third of the set and gives a highly creditable performance. Together with John Cumberland, she puts the two-reeler over in fine style. At the finish they have stretched it out just a trifle too far, but that detail is easily remedied. Several situations of merit are included in the offering. The one at the theater, that at the restaurant after the show, he one in which Mrs. Drew suddenly displays a flow of emotion, and several others hold interest. The titles have been written well and enhance the production which is quite up to the mark. It is a really human comedy.

Pathe Review, No. 48

Of the six parts making up this Pathe Review, two have been used in previous issues of this screen magazine. The sections devoted to the cleaning of silverware, and slow-motion study of the French athlete, colored, have already been seen. One respect in which this reel is unusual is in that it has three colored portions. First comes one devoted to the Sequoia forests of the west, after which is seen the stuff dealing with the silver-ware. Following that, the manner in which the Frenchman handles various weights and the javelin is shown, and Dr. Ditmars discusses bats and the elephant, which interests. Spanish kiddies frolic about in another tinted bit of footage and like most other groups of youngsters, make up an appealing scene.

"Dropped Into Scandal"—Gayety

Although much of this Gayety single reeler does not arouse great enthusiasm, there are a few ideas in it that should be enough to put it over. George Ovey, featured, is seen as a flirt, who after being warned by the husband of a youthful bride to remain at a distance, is continually placed in positions that justify suspicion. Some of these incidents are humorous and the scheme of having another of the characters constantly looking into a key-hole, without an explanatory title, until almost the finish where the bit of liquor he is watching is seen, also helps. Craig Hutchinson directed.

"Dry and Thirsty"—Gayety

Lacking a meritorious theme and commendable incidents, this single reel comedy in which the short Billy Fletcher plays the leading role, fails to register very heavily. Most of it consists of a pursuit of some liquor by the featured comedian, and the finish sees him reclining on a chair in a hotel while a bell hop serves him with the desired refreshment. The plot has no particular climax and the incidents in most cases are not sufficiently unusual to merit praise.

"A Home Made Hero"—Christie

Several situations of value and a clever theme make this a highly satisfactory reel. Earl Rodney, J. Corey, Dorothy Devore and Eddie Barry are prominent in the piece in which several beach beauties are seen. Barry in the role of life-saver gets along entirely too well with a girl whose affection Rodney and Corey would capture. By a ruse the fact that Barry cannot swim is disclosed and his wife is also brought to the scene of action. Result: Barry is yanked out of the foreground. The girl, however, takes a liking to the man whose rescue Barry could not effect and sympathetically strolls off with him.

"Calling His Bluff"—Gayety

W. Scott Darling, who wrote the story for this reel in which George Ovey is featured, has again used the scheme of the big card game with wifey out of town, about which to build his theme. While there is only one incident in it that is entirely new, the rest of it has been woven cleverly and an acceptable comedy has resulted. Lillian Biron appears in this as Ovey's wife and holds her end of it up well. Towards the finish there is some good chase stuff and this should get over nicely as a whole.

"Waters of Destiny"—Robertson-Cole

One would be led to think by the title of this Adventure scenic that it is made up of water stuff. As a matter of fact, however, mountains and clouds have furnished the material for a considerable portion of it. The shots of the clouds are probably the best bits in it, one scene being especially good. A sombre note is struck in the production, both the atmosphere and titles being solemn. It is a dignified offering and a scenic in keeping with the standard set in the series.

Short Reels

"Under Sentence"—Universal

For plausibility, this western does not rank very high. Not only is the entire affair unreal, but with the scenes at the gallows included, there is a great deal in it that is gruesome. It concerns a young man who is about to be hung for the crime of his partner, who is also in the cell. The latter refuses to confess, stating that he lacks the courage. When the mother of the innocent man appears, believing her son to be the mayor of the town, he is freed and paroled to save his aged parent anguish. She visits the guilty man, causes him to repent and later write a confession. Finally when the guiltless fellow is about to be returned to the hoosegow, the other is found dead clutching the written confession. Business of cleared man rushing back to his sweetheart and departing mother.

"'Neath Purple Skies"—Universal

Differing from the usual two-reel western somewhat in construction and based on a highly satisfactory theme, this offering is practically certain to please those who follow the pictures laid in the wild section of the land. Alfred Regnier and Magda Lane play the leading roles in the offering, the plot of which centers about some of the provisions in the homestead law. The efforts of some unscrupulous operators to deprive the hero of his land woven cleverly about a romance make this quite interesting. It has enough action, the necessary love interest and a great deal of shooting which results in nobody being killed.

"Off His Trolley"—Universal

Built about the competition between a rural jitney bus and trolley car, this two-reeler has several incidents that are sure to elicit laughter—enough of them to get it over in most houses. J. A. Howe, who wrote and directed it, has furnished an acceptable theme and creditable incidents, many of which are out of the ordinary. At the start, the spectacle of the wealthy conductor and poor railway president, together with the motorman haranguing the other car drivers as to the lack of high wages, will cause hilarity. The business of fighting for the passengers, lifting a stout one onto the car with the aid of a derrick and others keep it going at top speed until the finish.

"New Screen Magazine," No. 69—Universal

This issue of Universal's magazine is likely to meet with approval, principally because of the cartoon at the conclusion. It opens with a bit of footage showing a new device whereby a vehicle may be steered by wireless. After that there is a part devoted to Frank Hague, Mayor of Jersey City, who is one of the sponsors of the institute for babes in that city. The laughographs are humorous subtitles of the type being turned out by more than one organization, but what is most unusual is the closing cartoon, the direction of which is credited to Leslie Elton. The animation of the caricature is remarkable, numerous little moves that are not ordinarily recorded being shown as the tramp character runs about what looks like a genuine apartment.

"The Last Bottle"—Universal

Prohibition has been used as a laugh-getter in numerous comedies and in this single-reel Universal in which Lee Kohlmar plays the principal role, they again employ it successfully. It concerns a solitary bottle of wine which remains in the hands of an anti-prohibitionist and the efforts of a party of men and women to partake thereof. His wife going out of town, his room is besieged by those who would imbibe. When she returns and observes the naughty goings-on, he makes his way to a place of loneliness to drink alone. He suddenly discovers that the bottle contains only tea and decides to absorb some "moonshine."

"Edgar's Jonah Day"—Goldwyn

Following in the wake of the first two of the Booth Tarkington "Edgar" comedies, it is only natural that this should invite comparison. While not quite as funny as the others, it certainly maintains the high standard and is intensely human. Any man who sees it will recall the time when he experienced the incidents depicted in it, from the untimely errand imposed by a hurried mother to the bluff at being asleep, which concludes it. The task of minding the troublesome younger brother is another part of the story that will bring titters as will the escapade with the old iron for which the junk dealer offers the usual ridiculously small price. Edgar's decision to run away, his return unobserved and the finish where he wins over his mother with his expression of innocence form other links in the chain of incidents, all of which are true to life—the feature of these productions. Johnny Jones as Edgar performs well. The performance of the child who plays Edgar's little brother is splendid and a credit to E. Mason Hopper's direction. Barbara Kent is responsible for the scenario.

Pathe Review, No. 46.

Made up of several unusually interesting parts, this Pathe Review reaches a high standard and ranks with the better issues of the series. Biskra, Algeria, is the scene of the opening colored section which has a few scenes in which the tinting is not especially good, but others that are excellent, one shot being splendid. In the slow motion picture an elephant is seen strolling forward. Despite the fact that one of the sub-titles says that his motions seem rather graceful, there is little in his waddle to justify that claim. What is of unusual merit is the footage devoted to birds. The movements of their wings and manner in which they rise are shown in fine fashion and make the sight one that is entertaining and of educational value. Dr. Ditmars discusses turtles in his usual manner. There is some stuff dealing with silver mining in Mexico, not particularly unusual, and Grace Christie interprets the "Spirit of Belgium" in a symbolic dance to finish it.

"She's a Vamp"—Reelcraft

Humorous stories have frequently been woven about the experiences of young boys with girls of but few years. The rapidly changing fancies and "Puppy Love" most people experience are cleverly dealt with in another two-reeler in which Matty Roubert is starred. This time he is a bootblack, living in a none too comfortable home and densely populated portion of a large city. When a youthful coquette rolls her eyes for his special benefit, Roubert's affections are transferred, but when the new "Flame" proves faithless, he returns to his old sweetheart, much humbled. The production is rather slow in a few spots, but otherwise holds interest nicely, is human and should secure booking.

The GREAT 48

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in

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From the book by Wilbur Finley Fauley

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REALART

PICTURES CORPORATION

469 Fifth Avenue

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. VII. No. 73 Sunday, June 13, 1920 Price 25c.

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Features Reviewed

Hobart Bosworth in.....BELOW THE SURFACE
Ince Special—Paramount-Artcraft ..... Page 3

Rupert Hughes' .....SCRATCH MY BACK
Eminent Authors-Goldwyn ..... Page 5

Marion Davies in.....THE RESTLESS SEX
Cosmopolitan-Paramount-Artcraft ..... Page 6

Edith Roberts in.....ALIAS MISS DODD
Universal ..... Page 7

Vivian Rich in.....A WORLD OF FOLLY
Fox ..... Page 9

Tsuru Aoki in.....A TOKIO SIREN
Universal ..... Page 11

Dorothy Gish in
REMODELING HER HUSBAND
Paramount-Artcraft ..... Page 12

Romaine Fielding in.....A WOMAN'S MAN
Arrow Film Corp..... Page 13

H. B. Warner in....UNCHARTERED CHANNELS
Hampton-Robertson-Cole ..... Page 15

LOVE'S FLAME
Fidelity Pictures Corp.-State Rights.... Page 17

Short Reels .....Page 23

News of the Week in Headlines

Monday

H. M. Thomas leaves Rialto, Omaha, to direct theaters of Famous Players-Canadian corporation.

Motion picture executives and exhibitors from all sections of the country gather in Cleveland for National Association meeting and exhibitor convention.

Tuesday

Messmore Kendall affiliated with Robert W. Chambers in new picture company. Isaac Wolper believed interested.

Oscar A. Price and Fred B. Warren of Associated Producers return to New York from California.

Selznick Enteprises acquire Paragon studios, Fort Lee. Now the largest producer in the East.

Edgar Lewis to make series of specials for Pathe.

Wednesday

National Association meets in Cleveland. W. A. Brady refuses to run for president. Election scheduled for Fall.

Sydney Cohen opens exhibitor convention in Cleveland.

Thursday

Hiram Abrams elected president of United Artists.

Independent M. P. Exhibitors of America and M. P. Theater Owners of America form one association in Cleveland. M. P. Exhibitors of America, Inc.—the A. S. Black League—withdraws.

Mayflower to specialize on big productions for next season. Will not feature director.

Robertson Cole studio planned for Los Angeles will cost $500,000.

Metro acquires "The Great Redeemer," a Maurice Tourneur production.

Friday

Sydney Cohen elected president of combined exhibitor organizations. A. S. Black calls M. P. E. A. convention in New York for July 28, 29.

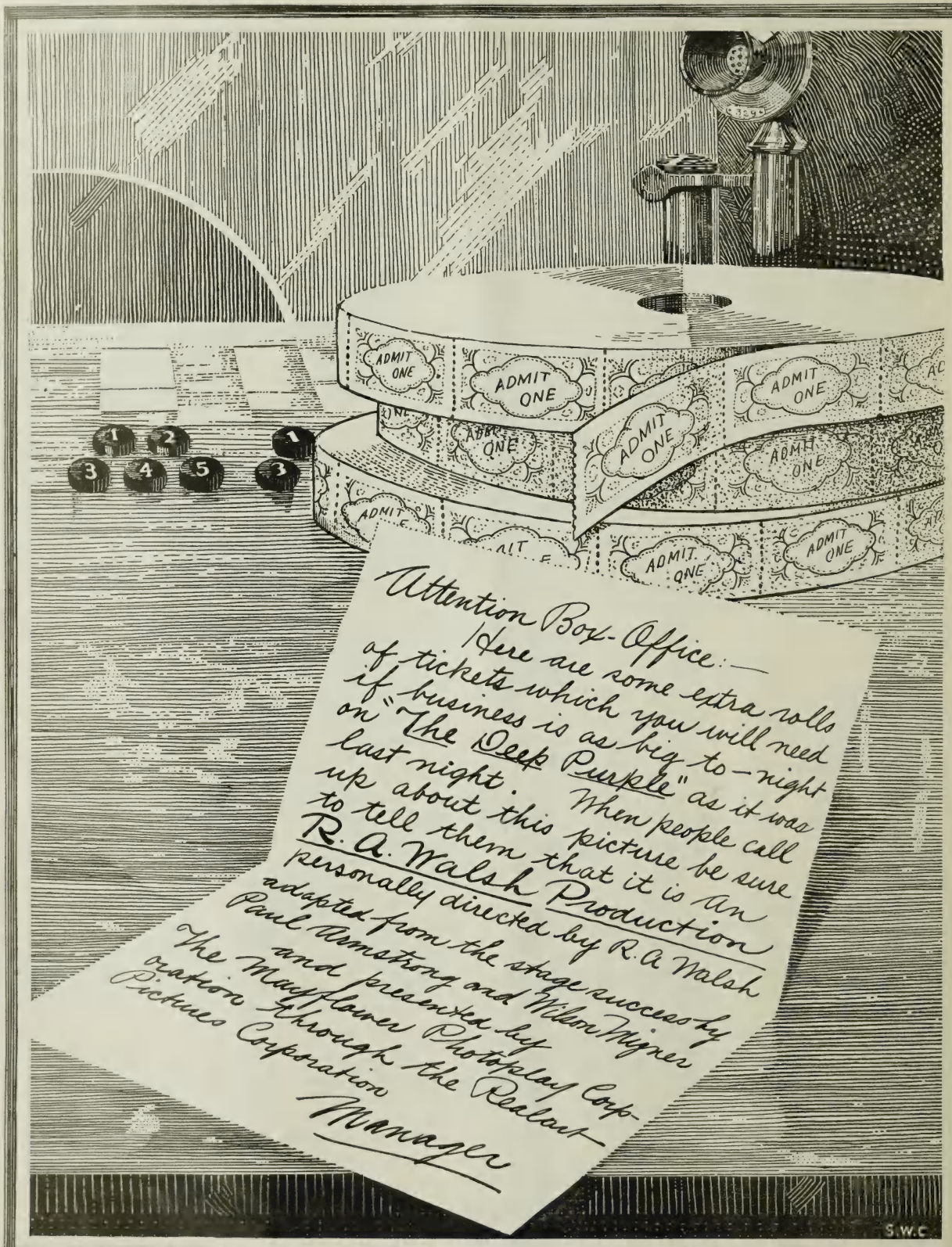
Harry Koplar to start action for recovery of ten St. Louis theaters from Famous Players.

Saturday

Madge Kennedy Pictures Corp. formed. Star plans four a year.

Coast producers form new organization to buy material and props collectively.

"Pardoning the bad is injuring the good"—Benjamin Franklin.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Attention Box-Office:—
Here are some extra rolls of tickets which you will need if business is as big to-night as it was last night. When people call up about this picture be sure to tell them that it is an R. A. Walsh Production personally directed by R. A. Walsh adapted from the stage success by Paul Armstrong and Wilson Mizner and presented by The Mayflower Photoplay Corp. Oration through the Realart Pictures Corporation
Manager
S.W.C.

They Don't Go Wrong In Calling This One A Special

Hobart Bosworth in
"BELOW THE SURFACE"
Ince Special—Paramount-Artcraft

DIRECTOR ..... Irvan Willat
AUTHOR .....Luther Reed
SCENARIO BY.....E. Magnus Ingleton
CAMERAMAN ..... J. O. Taylor
AS A WHOLE.....Wonderful production with great under sea scenes given story of thrills
STORY.....Has big punch at start and thrills galore toward the finish—middle is inclined to sag in interest.
DIRECTION.....Wonderful specially from technical viewpoint—under sea stuff and boat collision superbly handled.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Excellent
CAMERA WORK .....Unusual
STAR.....Delivers characterization full of strength
SUPPORT.....Headed by Grace Darmond and Lloyd Hughes.
EXTERIORS.....Under water stuff superbly done
INTERIORS ..... Very good
DETAIL ..... Fine
CHARACTER OF STORY.....Sturdy old diver rescues son from hands of adventurers.
LENGTH OF PRODUCTION.....6,268 feet

They call this one a special and it certainly is worthy the name. It's one of these pictures that really is a special from whatever angle you chance to look at it, the box office and entertainment angles especially.

The story gets away to a wonderful start introducing a sequence that is loaded to the sprocket holes with thrills and suspense. Word comes into a little Maine seacoast village that a submarine lies crippled on the ocean bed with her crew trapped and at the point of death. Martin Flint (Hobart Bosworth) makes the almost impossible descent in his diving suit to the damaged submarine, fastens chains and saves the crew.

This sequence is handled with admirable skill both as to construction and direction. It reveals a fine element of suspense while the action on the sea-bed thrills through its realism. Director Willat certainly handled the work splendidly from the technical side.

Naturally the high tempo established in this sequence is not maintained throughout the picture. The action immediately following it and during the middle reels is somewhat inclined to sag as the melodramatic story contains several loopholes. However it picks up toward the finish and concludes in a burst of thrills and suspense that vie for first honors with the opening sequence.

Flint's son has capitulated to the charms of an adventuress and has even married her. The adventuress with her partner seeks to induce young Flint to descend through the water to an old wreck of gold. A few old coins from this ship and the plotters see visions of floating a big stock company. After the boy makes the perilous dive he finds his wife has flown. In delirium he accuses his father of sending her away and, sick and fevered, he lies calling for her.

Martin Flint, knowing the truth, goes to Boston to force the woman to return with him. He finds her and takes her aboard a boat, but her partner comes along also. In the night the vessel strikes a wreck and goes down. Here is another excellently done technical sequence that provides thrill after thrill. The adventuress and her man are drowned while Flint saves himself.

When the boy hears this he insists on going down to the depths for his "wife." He makes the dive and through a port hole sees her in the cabin with the other man. Here is a gruesome, yet compelling bit. The drama in the situation is big and again has the director's work assured a production in which realism fairly startles the beholder.

Bosworth does fine work as Flint while Lloyd Hughes and Grace Darmond have the chief supporting roles. George Webb, Gladys George, John Lockney, Edith Yorke and George Claire complete the cast.

Showmen Ought To Do Big Things And Big Business With This

Box Office Analysis for the Exhibitor

This certainly deserves the best sort of exploitation that you can command. It's a special picture in every sense of the word and business ought to be big if you go after it properly and make a special effort to reach the crowds.

It is a rich subject for exploitation in the way of lobby display and special stage settings, and it is rich in plain advertising value. The under sea stuff certainly deserves to be featured and the realism of the story can be vouched for by mentioning Irvin Willat's name as director. Certainly people will remember his previous Ince production, "Behind the Door."

Then there are Bosworth, Hughes and Grace Darmond, a strong star and two very popular supporting props. With all this advertising material and the various novelties of the production, you ought to be able to make your advertisements just as attractive as the picture deserves.

—IT—

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Nine Months in Making, Editing, Titling Timeliest Screen Offering of the Age—Based on the Mightiest Theme of the Hour—Produced on a scale as Colossal as the Thought.

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ROBERTS

The Wonder Man

Starring

GEORGES CARPENTIER

Directed by

John G. Adolfi

The most striking feature of the entertainment, however, was the revelation of Carpentier as an actor. As a cultured, polished gentleman he has many opportunities for distinctive action, opportunities of which he takes full advantage.—*New York Tribune.*

The Fortune Teller

Starring

MARJORIE RAMBEAU

Presented by

ALBERT CAPELLANI

"The Fortune Teller," provides seven reels of excellent entertainment and can be listed as a sterling attraction. Its interest never slackens, and although its length exceeds that of the average feature, there isn't an inch of unnecessary padding in evidence.—*Exhibitors Trade Review.*

The Butterfly Man

Gasnier presents

LEW CODY

A treat is in store for all of Lew Cody's many admirers. The story might have been written for the star for it gives him every opportunity to display his skill in that delicate art —love making.—*Motion Picture News.*

ON-COLE

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E BOUND TO DRAW
URTH ACE

Office

WHEN a Robertson-Cole picture is released as a "super-special" exhibitors of America can depend upon it being of the same standard of excellence as these three triumphant successes.

A Comedy Riot Achieving Its End Through Original Means

Rupert Hughes'
"SCRATCH MY BACK"
Goldwyn-Eminent Authors

DIRECTOR .....Sydney Olcott
AUTHOR .....Rupert Hughes
SCENARIO BY.....Rupert Hughes
CAMERAMAN .....Steve Rounds
AS A WHOLE.....A comedy riot
STORY.....Packed with original comedy sequences
DIRECTION.....Shows great comedy sense
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Fine
CAMERA WORK.....Most capable
FEATURED PLAYER.....T. Roy Barnes puts over great comedy business.
SUPPORT ..... Exceptional
EXTERIORS ..... Well selected
INTERIORS .....Realistic and handsome
DETAIL.....Subtitles stand out as comedy gems
CHARACTER OF STORY.....Young man of impulse helps married woman out of predicament after peculiar meeting.
LENGTH OF PRODUCTION.....About 5,833 feet

"Scratch My Back" is nothing short of a comedy sensation. Not only does it keep an audience in a veritable gale of merriment and laughter throughout its length, but the means by which it achieves this effect are entirely original. There is a funny little plot with an uproarious sequence from which it gains its title, there are superb comedy ttles which deliciously violate all tradition of picture titling, and there is a thoroughly capable cast, fully appreciative of comedy values, headed by T. Roy Barnes.

The story is one of Rupert Hughes and the author himself made the adaptation, or at least exercised supervision over it. It doesn't say whether he prepared the subtitles or not, but the chances are a hundred to one he did. These are bound to create more of a sensation than the first Anita Loos captions did some time since. Mr. Hughes really "kids" the life out of the action, many of the subtitles being in the way of explanatory "asides." The one wherein he comments on the heroine revolting from the usual course pursued by her type and refusing to visit her gentleman friend's rooms is the peak of the printed comedy.

The action first introduces Val Romney (T. Roy Barnes). There are a couple of splendid comedy sequences which plant him as a man of impulse no matter what the situation. They show him refusing to permit a mannish woman to intrude ahead of him in a line waiting at a bank window. For this a soldier decorates him with his sharp shooter's cross. The other gives glimpses of him battling for a seat in a trolley car with a husky who takes up more room than is his share. Another great sequence comes when Romney is forced to listen to his hostess' recount of her social activities. There is clever stuff here when very short and rapid flashes of the races, Pershing, flying and whatnot are cut in to denote the lady's line of chatter. It's a sure fire laugh.

The plot tells of the manner in which Romney meets Mrs. Loton (Helene Chadwick). He is sitting behind her in the theater and notices her writhing in mute agony because she can't gratify her desire to scratch her back. After moments of indecision Romney performs the charitable deed for her. Then Mrs. Loton calls upon Romney as a man of honor to secure certain pictures of her, in the possession of an erstwhile professional dancer, that she is afraid to tell her husband about. This is accomplished to the tune of continual comedy.

Sydney Olcott certainly has shown a wonderful comedy sense in handling Mr. Hughes' material. The action never lags, it is spirited and as refreshing as the wonderful subtitles themselves. T. Roy Barnes is great as Romney and Helene Chadwick and Lloyd T. Whitlock as the Lotons are very good. Cesare Gravina as the dancer gives a splendid comedy performance, while Andrew Robson completes the cast of principals.

Nothing To Stop You Doing Capacity On This

Box Office Analysis for the Exhibitor

With such a wonderful comedy you ought to do record business, providing that you go in for ust a little more advertising than ordinarily. Certainly this picture is worth a lot more. You can afford to spread on it and exploit it to the skies and, better yet, you'll find it its own best advertisement. Once the crowds get wind of the sort of picture it is you won't be able to keep them away.

Metropolitan audiences in particular will appreciate the fine comedy of the subtitles. At the Capitol they got applause on their own! Remember that. Of course less sophisticated audiences may not realize their tremendous humor, but for such audiences there is the story and all the wonderful comedy sequences it contains. So there is no one class to which this picture will appeal. It will get 'em all, all the 'brows in existence, the high-brows and the low-brows, the high-low and low-high, coming and going.

Very Artistic And Lavish Production But Concluding Reels Slip

Marion Davies in
"THE RESTLESS SEX"
Cosmopolitan-Paramount-Artcraft

DIRECTOR ..... Robert Z. Leonard
AUTHOR ..... Robert W. Chambers
SCENARIO BY..... Robert Z. Leonard and Leon D'Usseau.
CAMERAMAN ..... Allen Siegler
AS A WHOLE..... Artistic and lavish production given to story that drags badly during latter half.
STORY..... Contains Chambers' pet characters, is well written and holds interest through masque ball sequence.
DIRECTION..... Has gotten best results with this star—extravagant and tasteful production.
PHOTOGRAPHY ..... Excellent
LIGHTINGS..... Some very beautiful scene lighting
CAMERA WORK ..... Praiseworthy
STAR..... Shows more ease and expression than ever before.
SUPPORT..... Includes Ralph Kellard and Carlyle Blackwell.
EXTERIORS ..... Very good
INTERIORS ..... Fine
DETAIL ..... All right
CHARACTER OF STORY..... Romance of married girl.
LENGTH OF PRODUCTION..... About 6,000 feet

For the best part of this production Robert Leonard has shown himself thoroughly capable of handling properly a Robert Chambers story, which statement is by no means lacking in praise. To catch the peculiarly fascinating spirit in which this author pens his works is something of an art in itself. This Leonard has done by absorbing the atmosphere of the original work and by having at his command a purse fat enough to endow his picture with an atmosphere as lavish and artistic as the story demanded.

Up to a bewildering and spectacular sequence in which the background of the action is a riotous masque ball, Leonard's work is to be heartily commended. During this sequence and subsequently the action slips badly and the interest lags up to the finish. For one thing the masque ball sequence has been unduly prolonged. There is a tendency to hold the merely extravagant and spectacular scenes when no action is being described. Then the concluding action which deals with the elimination of an exceedingly unfortunate husband from the story is wearisome. From a perfectly neutral vantage point it seems as if the picture could be made into a most satisfactory piece of entertainment property by a careful and judicious film editor.

Marion Davies does the best work of her career in the role of Stephanie. Not only does she display a much greater sense of repose before the camera but her facial expressions reveal a care, clarity of purpose and conviction that are striking in comparison with past performances.

Stephanie is an impulsive girl, a typical Chambers creation. Innocently involved in an episode that bids fair to create scandal, she marries Oswald Grismer, though she loves Jim Cleland, her brother by adoption. When Jim returns from Europe he discovers that Stephanie and Oswald are unhappy, due to Oswald's lack of money. And Oswald, too, readily realizes that Stephanie was never meant for any other than Jim. After a struggle he eliminates himself from their lives by walking under a subway train, thus leaving those he loves and admires their freedom.

The character of Oswald is another favorite with Chambers. Malcourt in "The Firing Line" was his first cousin. But Oswald fails to command the sympathy that Malcourt did. This may have been the fault of the story, but on the other hand Carlyle Blackwell was hardly the logical choice for the part. Ralph Kellard, who appears as Jim, might, it seems, have fared better in this role.

No Reason Why They Can't Re-Edit This And Make It Big

Box Office Analysis for the Exhibitor

It is to be hoped that the producers revise the concluding reels of this before it goes out to the exchanges. Certainly there is room for considerable improvement, improvement that can be made without so much as a re-take. This done and the exhibitor can rest assured that "The Restless Sex" will send away pleased audiences.

That it is a fine drawing card is an obvious matter of fact. With all the publicity accorded story, producing company and star, the crowds will flock to the theater displaying the title if the records of the previous productions of this company are any criterion.

Feature the feminine character of the story with such lines as, "Stephanie wanted to experience every emotion! See to what this desire led," "She knew all the time that she loved her foster-brother and yet she consented to a marriage with another! Why?"

Fine Comedy Idea Spoiled By Unsympathetic Treatment

Edith Roberts in
"ALIAS MISS DODD"
Universal

DIRECTOR ..... Harry Franklin
AUTHOR ..... Edgar Franklin
SCENARIO BY.....Charles J. Wilson, Jr.
CAMERAMAN ..... Ben Reynolds
AS A WHOLE.....Very fine comedy idea poorly treated in production—results are tedious.
STORY.....Contains fine germ of feature comedy, but hasn't been developed capably on screen
DIRECTION ..... Not sympathetic
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Plain
CAMERA WORK..... All right
STAR.....Fails to show much comedy sense
SUPPORT.....Doesn't take advantage of opportunities.
EXTERIORS ..... Plain
INTERIORS ..... Same
DETAIL ..... All right
CHARACTER OF STORY.....Girl enters family, believing its members are rotters, to reform them.
LENGTH OF PRODUCTION.....4,475 feet

Edgar Franklin, writer of many successful farce comedies, contrived another fine idea in "Alias Miss Dodd," but the treatment accorded it in the production here is in no way sympathetic with the spirit of the original piece. The director hasn't brought out the comedy values of the story, in fact, many of the twists are not clearly delineated, with the result that the picture seems very confusing at times while at others the action is just flat without being funny.

The story has an artificial beginning, but it certainly contained a wonderful number of possibilities. Jeanne is a girl who works in a book bindery and one day she is given the job of binding old Thomas Dodd's private diary. A few pages catch her eye. Dodd, it appears, has made himself out as a villainous wretch in every sense of the word, a heartless betrayer of a woman and the possessor of a daughter, Jeanne, of whose whereabouts he is ignorant.

And Dodd has misrepresented every one else in his family. His nephew Kent he has also made out as a villain, while his brother Jerry he paints as a meek and mild gentleman. Jeanne, horrified at what she reads, gives up her job in the bindery and presents herself at the Dodd home posing as his "daughter." Her idea is to straighten out the affairs of the tangled household and see that justice is done the various wronged members of it.

The surprise comes when it develops that Dodd has just written the diary for his own amusement and that everyone represented in it is the exact opposite as regards character.

Naturally the possibilities lieing in such a situation seem manifold to the mere onlooker, and doubtless in Mr. Franklin's 'script he presented many a fine comedy situation. Throughout the picture there are just faint suggestions of what these situations might have been. The true spirit of straight comedy or farce is lacking. Jeanne's experiences with the Dodds instead of being amusing as they should have been are tedious long before the picture has run its length.

Edith Roberts has the role of Jeanne and plays it earnestly, too earnestly in fact. The other members of the cast have small sense of comedy and play with a rather surprising lack of spirit considering the material involved. It doesn't look as if any one of them had a very good idea of what the story was. The cast includes Walter Richardson, Johnnie Cook, Harry Van Meter, Margaret McWade, Vida Johnson and Ruth King.

Might Prove Attractive To Star's Following

Box Office Analysis for the Exhibitor

Edith Roberts' following may appreciate this picture to some extent, but certainly the producers spoiled a very good comedy idea in their treatment of the original story. It doesn't register as intended many times during its run.

If you believe that the star's popularity warrants a showing of the picture concentrate on her name and also on the name of the author, Edgar Franklin. People will remember him as the author of Neilan's "Don't Ever Marry" and "Everything But the Truth," in which Eddie Lyons and Lee Moran starred.

You will also be able to arouse some interest in relation to the peculiar circumstances under which the heroine enters the Dodd household. Most people will recognize in this initial situation the possibilities of a real comedy.

IRVIN V. WILLAT

THE MAN WHO DIRECTED

BEHIND THE DOOR

ANNOUNCES THE LATEST OF HIS DIRECTED PRODUCTIONS

BELOW THE SURFACE

(Featuring Hobart Bosworth)

EMERGING FROM UNDER THE SHADOW

FUTURE PRODUCTIONS RELEASED THRU

W. W. HODKINSON CORP.

Conventional Story That The Wise Ones Will Figure From Start

Vivian Rich in
"A WORLD OF FOLLY"
Fox

DIRECTOR ..... Frank Beal
AUTHOR ..... Jane Grogan
SCENARIO BY ..... Louis Stevens
CAMERAMAN ..... R. E. Yeager
AS A WHOLE.....Old and conventional idea given fair production with a lot of preachy subtitles
STORY.....Doesn't create much interest as characters are so stereotyped you know just what's going to happen.
DIRECTION ..... Average
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Same
CAMERA WORK ..... Satisfactory
STAR.....Seems rather mechanical in very mechanical role.
SUPPORT ..... Average
EXTERIORS ..... Good
INTERIORS ..... All right
DETAIL.....Not much of it
CHARACTER OF STORY.....Villain attempts to smash up perfectly happy family.
LENGTH OF PRODUCTION.....About 4,900 feet

There may be a few audiences that will be interested in this presentation of very old and well worn picture material, but the probability is that the majority of them will be too wise for it. It is nothing more than a version of the eternal triangle in which the villain is represented as aiming to destroy the happiness of a husband and wife without motive other than his own desires. He goes to such extremes that his actions fall far short of conviction.

And it won't take much wisdom on an audience's part to figure the whole thing out as soon as the characters are introduced. They are so stereotyped that as soon as they make their appearances you know the situations through which they will be piloted. There is the pretty wife and the husband who is as much wedded to his business as he is to her and who cares little or nothing about dress and personal appearance. The villain is a society loafer, says pretty things at the right time and wears nifty clothes. And there you are.

Villain succeeds in compromising the wife before her husband even though she is altogether innocent. Thereafter husband and wife are estranged even though they remain under the same roof. It remains for a kindly bachelor friend to seek out the villain's castoff and force her into a confession of his plot to ruin the wife's life. There is a reconciliation at the end and the villain is shown being chewed to bits by a great Dane.

That's about all the meat there is to the story. True to form it contains a number of scenes showing the wife wih her children, inserted as a bid for sympathy that doesn't get over very well.

The pictured action is rather inadequate for the footage of a feature. Evidently because of this the title writer had instructions to go the limit on the length of his work. In doing this he has preached more than the average person will care to stand for. A little bit of this is all right, but they've certainly gone too far in this direction here.

Vivian Rich, the star, appears rather mechanical in the mechanical role of the wife. Its conventionality seems to have borne down on her. Aaron Edwards is more effective as the husband. Philo McCullough is the lounge lizard in the case and he certainly goes the limit in effecting all the mannerisms and actions of the picture he-vamp.

The production given the picture is commonplace. The one scene, a ballroom shot, that might have been done somewhat lavishly, is very simply handled and doesn't succeed in passing itself off as the real thing.

Give Prominence To Title And Story Arguments In Presenting This

Box Office Analysis for the Exhibitor

On the whole this is one of the weaker ones from the Fox studios. It's just a rehash of old stuff with little to commend it except for the fact that its many forerunners along the same lines have generally succeeded in awakening some interest and sympathy in their audiences.

This may also be the result where "A World of Folly" is shown, but generally speaking audiences are too wise to be much stirred up over this. If you have it written down and want to take a chance on it play up the story in your advertising copy. This version of the eternal triangle affair usually attracts when presented with taste.

You haven't got a very well known star to feature nor are any of the members of the supporting cast any more than fairly well known. Concentrate on the title and any advertising arguments that you can work out to present the story attractively.

Twice As Good As He Thought.

J. PARKER READ JR.
presents
LOUISE GLAUM IN

SEX

By C. Gardner Sullivan

Directed By Fred Niblo

The Goodwin Theatre in Newark ran "SEX" for one week to capacity.
Now Manager F. B. CROSS wants a return engagement of "SEX"
That's How Good "SEX" Is for you.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

Artistic Production Given Weak and Conventional Material

Tsuru Aoki in
"A TOKIO SIREN"
Universal

DIRECTOR ..... Norman Dwan
AUTHOR ..... Gwendolyn Logan
SCENARIO BY ..... Doris Schroeder
CAMERAMAN ..... Thomas Rae
AS A WHOLE..... Artistic production given weak and old fashioned material.
STORY..... Entirely conventional and builds to no climax—just ends.
DIRECTION.... Is responsible for fine atmosphere—all scenes marked by most pleasing artistic sense.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Fine
CAMERA WORK ..... Very good
STAR..... Registers pleasingly in native role
SUPPORT ..... Average
EXTERIORS..... Beautiful and realistic Japanese scenes.
INTERIORS ..... Very appropriate
DETAIL..... Evinces itself in delightful atmosphere
CHARACTER OF STORY..... American marries Japanese that she may escape from vulgar native suitor—they separate and remarry members of their respective races in America
LENGTH OF PRODUCTION..... About 4,780 feet

Director Norman Dwan certainly gave this picture an artistic production. There are some wonderful exterior street settings that look exactly like the real Japanese article; there are pretty garden shots and exquisite glimpses of the beating surf from between big branches of spreading trees, many of these latter scenes being used as backgrounds for the subtitles. And all these delightful settings are very well photographed and artistically lighted.

It is to be regretted, however, that this scenic interest is entirely dominant over the story contained in "A Tokio Siren." It could not well help but be. The story begins in a very conventional manner, but its conclusion doesn't even possess the stereotyped force that you have a right to expect from a story containing such old fashioned characters and situations. No climax is reached, there is no sustained interest for the finale. The picture just ends without so much as raising a flicker of expectation or suspense as to its outcome.

Tsuru Aoki appears as a Japanese girl about to be married to a toadish and piggish native whom she loathes. Through the connivance of John Niblock, a scientist who has been conducting investigations into Japanese ancient history, she manages to escape from the impending marriage ceremony. In order to protect her and that she may depart to America with him unmolested he marries her.

Once Niblock establishes himself in his San Francisco home he is beset by the attentions of his old sweetheart. Tsuru, on the other hand, falls in love with Niblock's Japanese secretary and thus matters stand for a while. Niblock believes Tsuru's gratitude for his kindness to her is love and hesitates about procuring the mutually desired separation. When, however, Tsuru is league with Niblock's sweetheart, wakes him up to a correct realization of things by letting him see her in his secretary's arms, matters are straightened ou and the story ends happily for all four parties concerned.

There is a tendency on the part of the director to hold the few closeups he uses too long a time, but otherwise the production is satisfactory from the story-telling end. Tsuru Aoki registers very pleasingly in the role of the Japanese girl. The support, including Jack Livingston, Peggy Pearce and Arthur Jasmine, gives average assistance.

Good Production Will Bring This Some Attention

Box Office Analysis for the Exhibitor

It's too bad that they didn't have more of a story in this picture for the production given it cerainly warranted better things in the way of plot. However, this artistry which is in evidence from one end of the picture to the oher is going to appeal strongly to the eye and mayhap make up to some extent for the plot's lack of appeal to the senses of heart and mind.

In billing it lay stress on the beautiful quality of its scenes and play up its artistic side over and above the story. You haven't got much to talk about in regard to the story itself, though you might take up the marriage of convenience on which to build your advertising, using some such catch line as "He made a Japanese girl his wife to free her from her persecutors! What happened when they arrived in America? See 'A Tokio Siren.'"

In billing the star you might use her married name, Mrs. Sessue Hayakawa, in parentheses below her professional name in order to attract more attention.

Dorothy Gish Again Unassisted By Story Or Production

Dorothy Gish in
"REMODELLING HER HUSBAND"
Paramount-Artcraft

DIRECTOR ..... Lillian Gish
AUTHOR ..... Dorothy Elizabeth Carter
SCENARIO BY ..... Dorothy Elizabeth Carter
CAMERAMAN ..... George W. Hill
AS A WHOLE ..... Star puts very weak story over by personality and comedy business.
STORY ..... Some day they'll give Dorothy a real one—this has a good idea but little else.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Commendable
CAMERA WORK ..... Very good
STAR ..... Is the whole show and a very good one
SUPPORT ..... Average
EXTERIORS ..... Satisfactory
INTERIORS ..... Same
DETAIL ..... Star's business surely registers well
CHARACTER OF STORY ..... Squabbles of young married couple.
LENGTH OF PRODUCTION ..... 4,844 feet

Some day they'll probably hand Dorothy Gish a real story and it won't be necessary to apologize for it in review. Recently she has had pretty weak stuff in the way of plots, but by her own personality and comedy tricks has put them cleanly over. Such was the case with "Mary Ellen Comes to Town" and such is the case with "Remodelling Her Husband."

Herewith she is introduced as a newlywed. First, however, they plant her as a very innocent little girl and fail altogether in making her scenes with the hero romantic. In fact the scenes prior to the establishing of Janie and Jack as husband and wife are pure foolishness and register little else.

Once married Janie and Jack get along very well until a widow moves into an adjacent apartment. It seems that these widows come into pictures for the express purpose of home-wrecking. They don't have any real motive for their actions. And this one hasn't either. She inveigles Jack into her apartment one evening and Janie sees him make the fatal entrance. And she also sees him kiss the lady after she has vamped him considerably.

When Jack finally crosses his own threshold there is a very angry Janie waiting for him. The domestic upheaval that follows is the best sequence in the picture. It is pretty long and nothing else than a separation is accomplished in the action, but it registers as great comedy, partly due to the fact that it rings true. During it a number of titles that register for sure laughs are introduced.

After Jack and Janie have parted Janie goes to work in her father's office in an executive capacity. Of course Jack does the human thing and repents. He tries to see Janie in her office and they work in some more good comedy showing the cold and business like fashion in which Janie treats him. In the end they succeed in making up after Jack has threatened suicide and a title reading "And they lived happily ever afterwards" appears with a large question mark in the background. This sends you way with a final big laugh.

The direction of this is best in the scenes between Janie and Jack which constitute the great majority of the action. The few plot twists haven't been handled any too well.

Dorothy Gish is working all the time and registers her comedy very well indeed. She has an exceedingly magnetic personality and so the lack of real story material may again be discounted lightly. James Rennie fairs with average success as Jackie, while others are Marie Burke, Downing Clarke and Frank Kingdon.

If They Like Dorothy They'll Like This One

Box Office Analysis for the Exhibitor

This one is all Dorothy Gish, so if she is popular with your audiences you know just where you stand. As regards story and production the picture is quite inadequate. Not much attention was paid to the first nor money on the second. It's a clear case of Dorothy Gish from first to last.

You can create more than the usual amount of interest in this picture by playing up the fact that it was directed by Lillian Gish. At the Rialto a leader was run previous to the picture announcing the fact that the story was also written by a woman. You're away to a good start if you do this for it brings the attention of the audience right to the picture.

Romaine Fielding Returns In Rather Ordinary Vehicle

Romaine Fielding in
"A WOMAN'S MAN"
Arrow Film Corp.

DIRECTOR ..... Warren Gordon
AUTHOR ..... Ruth Buchanan Sachs
SCENARIO BY ..... Jerome Wilson
CAMERAMAN ..... Harry Fishbach
AS A WHOLE ..... Ordinary picture but with appeal for audiences of smaller houses.
STORY ..... Very fragile plot with strictly elemental appeal.
DIRECTION ..... Average with a fine comedy touch introduced at end.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Fair
CAMERA WORK ..... Average
STAR ..... Is sincere and creates very satisfactory character.
SUPPORT ..... Fair
ETERIORS ..... Some western shots
INTERIORS ..... A little crude
DETAIL ..... All right
CHARACTER OF STORY ..... Attempts of villain to win heroine from hero.
LENGTH OF PRODUCTION ..... About 4,800 feet

"A Woman's Man" marks the return of the old Lubin player and director, Romaine Fielding, to the screen after an absence of several years. His reappearance is made under circumstances which may be set down as very ordinary but which contain, for all their lack of lavishness, a melodramatic story that will at least interest audiences patronizing the smaller theaters.

The story relates of the manner in which Larry Moore (Mr. Fielding) was left to die on the desert by a villain, Grey, who stole his sweetheart and told her that he was dead. She accompanies him east. In the meantime Larry has been found by friendly inhabitants of the edge of the desert and nursed back to life.

He also travels eastward, is reported dead in a train wreck, but arrives in the metropolis in time to show up the villain as a forger and to prevent the wedding. They have capped the story with a fine humorous sequence that will certainly send them away smiling. Larry has interrupted the wedding but the guests and the minister are patiently waiting for something to happen. Bidding hem bide their time Larry goes to the license clerk's office for the necessary papers but finds him gone. He sits on the steps with the girl and falls asleep. And then there are some flashes back to the guests and the minister draped all over the floor and chairs under the spell of Brother Morpheus.

The story has a strictly elemental interest and is not embellished by any extravagancies of production or setting. In some places the action takes twists that are quite crude in order to manoeuver to conventional situations where the villain has hero and heroine in his power. But withal the picture reflects a certain degree of sincerity that will bring to it an average share of interest.

The wreck flash is realistic enough and shows two trains in a terrific head-on collision. It provides a fine thrill solely through its actual realism than in any direct relation it may have to the plot, for it is obviously stock stuff.

WALLACE WORSLEY

Now associated with Goldwyn West Coast Studios

DIRECTED

"THE STREET CALLED STRAIGHT"
and
"THE LITTLE SHEPHERD OF KINGDOM COME"

Considered by critics to be one of the best box-office attractions of the season

Latest Production

"THE PENALTY"

Watch for Release Date! ! !

A Picture For The Smaller Houses

Box Office Analysis for the Exhibitor

Romaine Fielding in
"A WOMAN'S MAN"
Arrow Film Corp.

This feature is by no means high class stuff and exhibitors who cater to crowds educated up to the best in modern pictorial entertainments had better turn to something else. On the other hand, before audiences patronizing the smaller theaters, its elemental story in which the villain is shown attempting to win the heroine from the hero by sundry foul means, has a chance of creating quite an appeal.

And it is these audiences that will likely remember Romaine Fielding from his old work. You might make a point of bringing out the fact that this picture marks his return after several years' absence from the screen.

Catch lines might be used on the order of the following: "He was left to die in the desert by a man who stole the things he held most dear! See his come back!" "Marking the return of Romaine Fielding to the screen in a picture of real elemental force."

HOWARD M. MITCHELL

DIRECTED

"SNARES OF PARIS"

A CURRENT PRODUCTION

"THE LITTLE WANDERER"
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"Milestones"

GOLDWYN STUDIOS
Culver City, :: Cal.

Contains Much Propaganda But Has Strong Story Interest

H. B. Warner in
"UNCHARTERED CHANNELS"
Hampton-Robertson-Cole

DIRECTOR ..... Henry King
AUTHORS.....Kenneth B. Clarke and Eugene B. Lewis.
SCENARIO BY.....Not credited
CAMERAMAN ..... Victor Milner
AS A WHOLE.....Much propaganda against unrest in this, but story is interesting with several forceful moments.
STORY.....Holds up very well and has several good humorous sequences.
DIRECTION.....“Agitators” are burlesqued—picture’s aim achieved more through story than through its obvious propaganda. ....
PHOTOGRAPHY.....Some dark spots
LIGHTINGS ..... Average
CAMERA WORK .....Satisfactory
STAR.....Has forceful and very pleasing personality
SUPPORT ..... Very good
EXTERIORS ..... Realistic
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY.....Hero enters plumbing works in overalls, puts “agitators” to rout, settles conditions and wins heiress.
LENGTH OF PRODUCTION.....About 5,300 feet

Once more old George W. Propaganda enters into a picture. “Unchartered Channels” has to deal with honest workers and red agitators and a son of wealth who enters the ranks of the masses and fights for the common good. This one comes as near being entertainment as any propaganda picture very well can. Of course the alleged “reds” are burlesqued to the point of ridiculousness.

But “Unchartered Channels” is best when it doesn’t stop to aim ridicule at bewhiskered gentlemen and bespectacled women. In the telling of its story it is interesting and often forceful.

Timothy Webb, disinherited in his father’s will is the central character. His uncle receives the Webb plumbing works and quickly starts to run them bankrupt through incompetency. Tim, under another name, takes a job at the works and there encounters both unionism and direct action.

One of the agitators plans a strike because the men have only received a ten per cent instead of a twenty per cent raise. He forces the majority of the men into it and then cooks up a charge against Tim, whom he has suspected, to incite the workers to action. There is a rousing fight between Tim and his handful of adherents and the others, the former conquering.

Tim’s uncle has succeeded in ruining the business and Tim buys him out with money borrowed from Sylvia, an heiress formerly in the power of the agitators. In the end he is shown delivering a George Cohan speech to his men seated about the dinner table while Sylvia smiles lovingly at him.

H. B. Warner brings a forceful and dominant personality to the role of Timothy and receives generally effective support throughout. Billy Elmer is good as the cheerful workingman. Percy Challenger plays advantageously in the comedy role of the uncle. Kathryn Adams is the girl.

OLGA LINEK SCHOLL

Associated with Allen Holubar's Productions

CO-AUTHOR AND CO-SCENARIST OF—
"HEART OF HUMANITY"

CO-SCENARIST OF—
"RIGHT TO HAPPINESS"

CO-SCENARIST OF—
"AMBITION"

AUTHOR AND SCENARIST OF—
Feature Picture to be Produced by
MARSHALL NEILAN

AND AUTHOR OF—
Big Feature Now in Production by
ALLEN HOLUBAR

I HAVE A STORY FOR AN INTENSELY EMOTIONAL, DRAMATIC STAR.
ALSO AN ALL-STAR CAST STORY—ONE OF A BIG HUMAN APPEAL.

TELEPHONE 1949 VENICE

16 HAMILTON AVE., VENICE, CAL.

This Ought To Get Over If You Handle It In The Right Way

Box Office Analysis for the Exhibitor

H. B. Warner in
"UNCHARTERED CHANNELS"
Hampton-Robertson-Cole

If you think your audiences will stand for propaganda attempting to allay labor unrest then "Uncharted Channels" is a very good picture to show, for it combines its more or less precarious mission with a very good story that holds the interest very well. In addition there is H. B. Warner, a star of good standing, who always comes through with a performance of force and ability.

In advertising it go about presenting the contents in a delicate way. Probably the best plan is to leave out all mention of the propaganda and concentrate on the story. This omission might be considered deceiving, but at the same time you aren't bringing the crowds in to see a propaganda picture pure and simple. It has lots of real entertainment value in it.

Lines such as "He worked in overalls in the lowest job of the business he once thought might be his own! Why?" and, "He sailed through 'Unchartered Channels,' channels beset with a hundred dangers. Did he make his port?" might be used.

WID'S DAILY

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EVERY DAY OF THE

CONVENTION

THAT'S SERVICE THAT SERVES

Story Lost In Mass Of Scenes That Mean Little

"LOVE'S FLAME"

Fidelity Pictures Corp.—State Rights

DIRECTOR ..... Not credited
SUPERVISED AND WRITTEN BY
Louis Reeves Harrison
SCENARIO BY ..... Louis Reeves Harrison
CAMERAMAN ..... Carl Louis Gregory
AS A WHOLE..... Entirely incomprehensive; a jumble of scenes that mean nothing to the spectator.
STORY..... So vague that it would have to be done over to be understood.
DIRECTION..... A terrible lack of it displayed throughout the picture.
PHOTOGRAPHY ..... Poor
LIGHTINGS ..... Fair
CAMERAWORK ..... Ordinary
PLAYERS..... Amateurish for the most part; principals fair.
EXTERIORS..... Only one or two
INTERIORS ..... Adequate
DETAIL..... Shows little or no thought
CHARACTER OF STORY..... American soldier wants to marry French girl.
LENGTH OF PRODUCTION..... About 4,800 feet

This is about the most amateurish production seen in some time. In fact it is what one would expect to see if one of the old time productions—one made when the picture business was in its infancy—were to be taken down from the shelf and run off to show the difference between "now and then." Certainly there is nothing in "Love's Flame" to indicate that it has been made in recent years.

It may be that the telling of the story consumed a reel or two more than the producers saw fit to use and that the elimination of various parts has resulted in the hardly understandable reels that remain. Perhaps if some very clever title writer could be secured to supply titles that would fill up the gaps in the story and explain the actions of the different characters, the picture could at least be made intelligible.

As it stands now there is a conglomerate mass of ideas, a hint here and a title there with absolutely no connection as far as the spectator can discern. The opening scene showing a French field nurse helping a fallen aviator from his wrecked machine and the scenes immediately following promise a romance, but complications indicated by titles, that might as well have been written in a foreign language for all they meant, a mix-up with some French soldiers and flashes of an infant in a crib, follow one after another without logic or meaning.

Owing to the vague development of the story, it is hard to tell just what the author is driving at except that the American soldier marries the French maid who saved his life, despite the energetic disapproval of her father. It's a hunch that there was considerable war element in the product ion that has been cut thereby resulting in the remaining choppy and incoherent mass that makes up "Love's Flame."

With the exception of Thomas J. Carrigan and Vivienne Osborne, its principals, the cast was ridiculously amateurish and acted like mechanical toys. Mr. Carrigan and Miss Osborne seemed to try hard enough under severe handicap.

Adele, the French nurse, is in love with Captain Clay. Various bits indicate that Adele is not free to marry and then too she has the strenuous objection of a very clownish looking parent to contend with. The majority of the scenes showing Adele pleading with her father, the introduction of a vampish cousin who threatens to steal the American from Adele, the appearance of a couple of French soldiers who have a private argument, all add to the complications confronting Adele and the bewilderment of the audience. However, even though you're in the dark as to most of what's going on, the two are united.

Hardly A Chance To Reclaim Its Faults

Box Office Analysis for the Exhibitor

It seems hardly possible that "Love's Flame" can be made into anything worth while. In its present state it means practically nothing as a picture and could never be classed as entertainment. It may be possible that someone could retitle and recut it so that it would at least be coherent. At present it is hard to tell whether or not the story material contains anything worth while. At any rate there are no indications of anything unusual about it.

Toward the close where the lovers marry despite the parental objection, they make a point of "love will have its way," or something to that effect. The remainder of the film is without point or coherence.

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CURRENT RELEASES

Release Date		Length Reels	Reviewed
	AMERICAN CINEMA CORP.		
	The Inner Voice (E. K. Lincoln)	6	3-28-20
	EQUITY PICTURES CORP.		
	Eyes of Youth (Clara Kimball Young)	7	11/16/19
	Silk Husbands and Calico Wives (House Peters)	6	3-7-20
	The Forbidden Woman (Clara Kimball Young)	6	2-29-20
	For the Soul of Rafael (Clara Kimball Young)	6	5-30-20
	FAMOUS PLAYERS-LASKY CORP.		
Apr.	Treasure Island (Super-Special) Tourneur	5	4-18-20
	Thou Art the Man (Robert Warwick)	5	6-6-20
	The Cost (Violet Heming)	5	4-18-20
	The False Road (Enid Bennett-Ince)		5-16-20
	Terror Island (Houdini)	5	5-2-20
	The Toll Gate (Super-Special, Wm. Hart)	5	4-25-20
	Dr. Jekyll and Mr. Hyde (John Barrymore)	6	4-4-20
May	Why Change Your Wife (De Mille Special)	7	5-2-20
	Mrs. Temple's Telegram	5	5-16-20
	The Sea Wolf (Geo. Melford Special)	6	5-23-20
	The Dark Mirror (Dorothy Dalton)	5	5-23-20
	The Dancin' Fool (Wallace Reid)	4	5-9-20
	A Lady in Love (Ethel Clayton)		5-23-20
June	Old Wives for New (De Mille—reissue)	5663	———
	Below the Surface (Ince Special)	5987	———
	Paris Green (Charles Ray)	4259	4-25-20
	Remodeling Her Husband (Dorothy Gish)	4844	———
	The City of Masks (Robert Warwick)	4708	———
	Sick Abed (Wallace Reid)	4327	———
	Sand (William S. Hart)	4869	———
	FIRST NATIONAL		
	Even as Eve	5	———
	The Turning Point (Katherine MacDonald)	5	———
	The River's End (Marshall Neilan Prod.)	5	2/22/20
	Polly of the Storm Country (Mildred Harris Chaplin)	5	———
	In Search of a Sinner (Constance Talmadge)		3/14/20
	The Inferior Sex (Mildred Harris Chaplin)		5-9-20
	The Fighting Shepherdess (Anita Stewart)		4/4/20
	The Family Honor (King Vidor)		5-2-20
	Fires of Youth (D. W. Griffith's)		———
	The Woman Gives (Norma Talmadge)		4-18-20
	The Idol Dancer (Griffith)	7	3-28-20
	Don't Ever Marry (Neilan Prod.)	6	4-25-20
	The Love Expert (Constance Talmadge)		5-2-20
	Passion's Playground (Katherine MacDonald)		———
	The Yellow Typhoon (Anita Stewart)		5-16-20
	Yes or No (Norma Talmadge)		———
	Curtain (Katherine MacDonald)		———
	The Jacknife Man (King Vidor)		———
	45 Minutes from Broadway (Charles Ray)		———
	FOX FILM CORP.		
	William Farnum Series		
	Heart Strings	6	1-4-20
	The Adventurer	6	1-4-20
	The Orphan		5-2-20
	The Trouble Makers		———
	Specials		
	While New York Sleeps (All-Star)		———
	Tom Mix Series		
	The Daredevil	5	3-14-20
	Desert Love	5	4-18-20
	The Terror	5	5-23-20
	3 Gold Coins		———
	Fox Entertainments		
	Molly and I (Shirley Mason)	5	3-21-20
	The Hell Ship (Madlaine Traverse)	5	2-15-20
	Black Shadows (Peggy Hyland)	5	———
	Durand of the Bad Lands (Dustin Farnum)	5	———
	The Mother of His Children (Gladys Brockwell)	5	4-11-20
	Leave It to Me (William Russell)	5	5-2-20
	The Tattlers (Madlaine Traverse)	5	3-28-20
	Would You Forgive? (Vivian Rich)	5	4-25-20
	The Dead Line (George Walsh)	5	5-9-20
	Love's Harvest (Shirley Mason)	5	5-30-20
	Forbidden Trails (Buck Jones)	5	5-23-20
	The Spirit of Good (Madlaine Traverse)	5	———
	The Iron Heart (Madlaine Traverse)		6-6-20
	White Lies (Gladys Brockwell)		6-6-20
	The Twins of Suffering Creek (William Russell)		———
	A World of Folly (Vivian Rich)		———
	GOLDWYN DISTRIBUTING CORP.		
	Star Series Productions		
	The Silver Horde (Rex Beach's)	5	5-16-20
	The Cup of Fury (Rupert Hughes)	5	4-11-20
	The Palliser Case (Pauline Frederick)		**2/22/20**
	The Blooming Angel (Madge Kennedy)		**2/15/20**
	Duds (Tom Moore)		**3/21/20**
	The Little Shepherd of Kingdom Come (Jack Pickford)		**2/22/20**
	The Street Called Straight (Basil King)		**3/14/20**
	Partners of the Night (Eminent Authors)	5	3-7-20
	The Strange Boarder (Will Rogers)	5	4-25-20
	Dangerous Days (Eminent Authors)	7	3-21-20
	Trimmed With Red (Madge Kennedy)	5	———
	The Woman and the Puppet (Geraldine Farrar)	7	4-11-20
	The Tower of Ivory (Eminent Authors)	5	———
	The Great Accident (Tom Moore)	5	———
	The Woman in Room 13 (Pauline Frederick)	5	4-11-20
	Out of the Storm (Barbara Castleton)	5	———
	Jes' Call Me Jim (Will Rogers)	5	5-30-20
	Bennison Star Series		
	High Pockets	5	———
	A Misfit Earl	5	———
	Specials		
	The Return of Tarzan	7	6-6-20

Release Date		Length Reels	Reviewed
	HALLMARK PICTURES CORP.		
	Famous Director Series		
	A Dangerous Affair (Herbert Rawlinson)	5	———
	A Veiled Marriage	5	3/14/20
	Carmen of the North		5-23-20
	Chains of Evidence (Anna Lehr—Edmund Breese)	5	3/7/20
	Love Honor and ? (Stuart Holmes—Ellen Cassidy)	5	———
	The Heart of a Gypsy (Florence Billings)	5	12/7/19
	The Phantom Honeymoon (Margaret Marsh)	6	———
	High Speed	5	1/11/20
	Wit Wins	5	———
	Wits vs. Wits	5	6-6-20
	W. W. HODKINSON CORP.		
	Distributing Through Pathe		
	Benj. B. Hampton—Great Authors Pictures, Inc.		
	The Sagebrusher	7	1/4/20
	Zane Grey Pictures, Inc.—Benj B. Hampton and Eltinge F. Warner		
	Riders of the Dawn	7	5-9-20
	J. Parker Read, Jr., Productions		
	The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19
	Sex (Louise Glaum)	7	3/21/20
	Deitrich-Beck, Inc.		
	The Harvest Moon (Doris Kenyon)	6	4-11-20
	Artco Productions		
	Cynthia-of-the-Minute (Leah Baird)		———
	Robert Brunton Productions		
	Live Sparks (J. Warren Kerrigan)	5	1/25/20
	$30,000 (J. Warren Kerrigan)	5	2/22/20
	The Dream Cheater (J. Warren Kerrigan)	5	3/21/20
	No. 99 (J. Warren Kerrigan)	5	5-23-20
	Joseph Levering Productions		
	His Temporary Wife (Rubye De Remer)	6	1/25/20
	Dial Film Co.		
	King Spruce (Mitchell Lewis)	7	3/21/20
	METRO PICTURES CORP.		
	Nazimova Productions		
	The Brat	7	9/14/19
	Stronger Than Death	6	1/18/20
	The Heart of a Child	7	4-11-20
	Screen Classics, Inc. (Specials)		
	Old Lady 31 (Emma Dunn)	6	4/4/20
	Shore Acres (Alice Lake)	6	3/28/20
	Alias Jimmy Valentine (Bert Lytell)	6	4-11-20
	The Hope (All Star Cast)	6	———
	Dangerous to Men (Viola Dana)		4-18-20
	The Cheater (May Allison)		———
	Parlor, Bedroom and Bath (Viola Dana)	5	———
	Fine Feathers (May Allison)	5	———
	The Skylark (Bert Lytell)	5	———
	Burning Daylight (Mitchell Lewis)	5	5-16-20
	Four Horsemen (All-Star)	6	———
	The Marriages of Mayfair (All-Star)	6	———
	The Temple of Dawn (Bert Lytell)	6	———
	A Daughter of the Snows (Mitchell Lewis)	6	———
	Taylor Holmes Productions		
	Nothing But the Truth	6	1/11/20
	The Very Idea	6	2/22/20
	Nothing But Lies	6	5-23-20
	PATHE EXCHANGE, INC.		
Apr. 4	Lifting Shadows (Emmy Whelen)	6	3/28/20
Apr. 11	The Blood Barrier (Sylvia Breamer, Robert Gordon)	6	4-4-20
Apr. 25	Rio Grande (Rosemary Theby)	7	4-18-20
May 2	Dollar for Dollar (Frank Keenan)	5	4-25-20
May 9	The Miracle of Money (Hobaret Henley Prod.)	5	5-2-20
May 23	Simple Souls (Blanche Sweet)	6	5-16-20
May 30	Sherry (Pat O'Malley)	7	5-30-20
June 6	The Little Cafe (Max Linder)	5	6-6-20
	American Film Co., Inc.		
	The Dangerous Talent (Margarita Fisher)		3/14/20
	The Honey Bee (Mme. Sylvia)		5-23-20
	Slam Bang Jim (Wm. Russell)	5	4-18-20
	The Thirtieth Piece of Silver (Margarita Fisher)	6	———
	The House of Toys (Seena Owen)	6	5-30-20
	ROBERTSON-COLE		
	Specials		
	Who's Your Servant?	5	3-14-20
	The White Dove (H. B. Warner)		———
	The Wonder Man (Georges Carpentier)	6	6-6-20
	SUPERIOR PICTURES		
	The Brand of Lopez (Sessue Hayakawa)	5	4-4-20
	The Bottom of the World	4	4-4-20
	Flame of Hellgate (Beatriz Michelena)	5	———
	The Woman Who Understood (Bessie Barriscale)	5	———
	Bright Skies (ZaSu Pitts)	5	———
	The Devil's Claim (Sessue Hayakawa)	5	5-16-20
	The Fortune Teller (Marjorie Rambeau)	7	5-16-20
	The Notorious Mrs. Sands (Bessie Barriscale)		———
	The Butterfly Man (Lew Cody)	5	5-30-20

Release Date		Length Reels	Reviewed

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room (Lorin Baker. Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19
	The Fear Market (Alice Brady)	5	1/11/20
	Judy of Rogue's Harbor (Mary Miles Minter)	5	2/8/20
	The Stolen Kiss (Constance Binney)	5	3/14/20
	Sinners (Alice Brady)	5	3/21/20
	Nurse Marjorie (Mary Miles Minter)	5	3-28-20
	The Deep Purple (R. A. Walsh Prod.)	6	5-16-20
	The Law of the Yukon (Chas. Miller Prod.)	6	———
	Jenny Be Good (Mary Miles Minter)	5	5-12-20

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

	Youthful Folly (Olive Thomas)	5	4-4-20
	The Woman God Sent (Special)	6	———
	A Fool and His Money (Eugene O'Brien)	5	4-25-20
	The Shadow of Rosalie Byrnes (Elaine Hammerstein)	5	5-16-20
May 3	The Man Who Lost Himself (Wm. Faversham)	5	6-6-20
May 10	The Flapper (Olive Thomas	5	5-23-20
May 17	Whispers (Elaine Hammerstein)	5	———
May 24	The Valley of Doubt (Special)	5	———
June 7	The Desperate Hero (Owen Moore)	5	———
June 14	The Servant Question (Wm. Collier)	5	———
June 21	The Figurehead (Eugene O'Brien)	5	———
July 5	Stop That Man (Owen Moore)	5	———
July 12	The Point of View (Elaine Hammerstein)	5	———
July 19	Jennie (Olive Thomas)	5	———
Aug. 2	Marooned Hearts (Zecna Keefe and Conway Tearle)	5	———

SELECT PICTURES

Distributed Through Select Exchanges

	She Loves and Lies (Norma Talmadge)	6	1/11/20
	The Last of His People (Mitchell Lewis)	5	12/21/19
	The Undercurrent (Guy Empey)	7	12/7/19

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	———
	Just a Wife (Special Cast)	5	———
	The Invisible Divorce	5	———

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	———
	Girl of the Sea (Williamson Sub. Prod.)	6	———
	The Amazing Woman (Ruth Clifford)	5	2/29/20
	The Blue Pearl (Edith Hallor)	5	3-7-20
	Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19
	Dad's Girl (Jackie Saunders)	5	———
	The Gift Supreme	5	5-9-20
	The Only Way Trail (Edythe Sterling)	5	———
	Mothers of Men	5	3/7/20
	The Great Shadow (Tyrone Power)	5	———
	The Adventuress (Julian Eltinge)	5	———
	Man's Plaything (Grace Davidson)	5	———
	Children Not Wanted (Edith Day)	5	———

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

Sept. 1	His Majesty, the American	8	9/28/19
Oct. 20	Broken Blossoms (Griffith)	6	5/18/19
Dec. 29	When the Clouds Roll By (Douglas Fairbanks)	6	1/4/20
Apr. 25	Down on the Farm (Mack Sennett's)	5	5-2-20
Jan. 18	Pollyanna (Mary Pickford)	6	1-18-20
May 23	Romance (Doris Keane)	7	5-23-20

UNITED PICTURE THEATERS

	Tiger Girl (Lillian Gish)	5	———
	The Corsican Brothers (Dustin Farnum)	6	2/28/19
	The Hick (Charles Ray)	5	———
	The Vampire (Dorothy Dalton)	5	———
	Women Men Forget (Mollie King)	5	3/14/20
	The Iron Strain (Dustin Farnum)	5	———

UNIVERSAL FILM MFG. CO.

Jewel Features			
	The Devil's Pass Key (Von Stroheim)	7	4-11-20
	Under Crimson Skies (Elmo Lincoln)	6	6-6-20
Universal Features			
	The Triflers (Edith Roberts)	5	6/11/20
	The Phantom Melody (Monroe Salisbury)	5	1/25/20
	Rouge and Riches (Mary MacLaren)	5	1/4/20
	The Prince of Avenue A (James Corbett)	5	1/11/20
	The Peddler of Lies (Frank Mayo, Ora Carew)	5	1/25/20
	The Girl in Number 29 (Frank Mayo)	5	4/4/20
	Her Five Foot Highness (Edith Roberts)	5	4/4/20
	Overland Red (Harry Carey)	5	2-15-20
	Burnt Wings (Frank Mayo)	5	2-22-20
	The Road to Divorce (Mary MacLaren)	5	3-7-20
	Locked Lips (Tsura Aoki)	5	4-18-20
	Bullet Proof (Harey Carey)	5	4-25-20
	The Path She Chose	5	5-9-20
	Everything But the Truth (Lyons-Moran)	5	5-16-20
	A Tokio Siren (Tsuru Aoki)	5	———
	Alias Miss Dodd (Edith Roberts)	5	———

Release Date		Length Reels	Reviewed

VITAGRAPH

	The Juggernaut (Anita Stewart)	5	———
	Deadline at Eleven (Corinne Griffith)	5	3/14/20
	The Flaming Clue (Harry T. Morey)	5	4-18-20
	The More Excellent Way (Anita Stewart)	5	———
	The Winchester Woman (Alice Joyce)	6	11/9/19
	The Climbers (Corinne Griffith)	6	11/16/19
	The Vengeance of Durand (Alice Joyce)	6	12/14/19
	Slaves of Pride (Alice Joyce)	6	1/18/20
	The Fortune Hunter (Earle Williams)	7	2/22/20
	The Sporting Duchess (Alice Joyce)	7	3/7/20
	Captain Swift (Earle Williams)	5	4-25-20
	The Courage of Marge O'Doone	7	6-6-20
	The Sea Rider (Harry Morey)	5	5-30-20
	Dollars and the Woman (Alice Joyce)	6	5-30-20

INDEPENDENT—STATE RIGHTS

	A Child for Sale (Graphic Film)	6	3-28-20
	Love Without Question (Jans)	6	4-4-20
	Through Eyes of Men (Radin)	5	3-28-20
	The Married Virgin (Fidelity)	6	———
	Frivolous Wives (Fidelity)	6	———
	Ashes of Desire (Wilk & Wilk)		———
	Neglected Wives (Wistaria)	5	4-25-20
	A Man There Was (Radiosoul)	5	2-29-20
	A Trip to Mars (Tower Film Co.)	5	5-30-20

SHORT REEL RELEASES

FROHMAN AMUSEMENT CO.

March Releases		
	Nimrod Ambrose (Mack Swain)	1
	Ambrose in Bad (Mack Swain)	1
	Boss of the Rancho (Texas Guinan)	2
	Just Bill (Texas Guinan)	2
April Releases		
	Ambrose and the Bathing Girls	Special 2

FAMOUS PLAYERS-LASKY

March Releases		
COMEDIES		
	Teasing the Soil (Mr. and Mrs. Carter De Haven)	2
	Cleaning Up (Al St. John)	2
Burton Holmes Travel Series		
	Bustling Brussels	1
	Kingdom of the Yellow Rose	1
	Strassburg Redeemed	1
	The Boys' Big Club	1
	In Happy Alsace	1
Paramount Magazine		
	Numbers 3877, 3878, 3879, 3880	each 1
April Releases		
Comedies		
	Gee Whiz (Mack Sennett)	2
	The Gingham Girl (Mack Sennett)	2
	Ship Ahoy (Al St. John)	2
June Releases		
	By Golly (Mack Sennett)	2
	You Wouldn't Believe It (Mack Sennett)	2
	A Model Husband (Carter De Havens)	
May Releases		
	Fresh from the City (Mack Sennett)	2
	Spring (Carter De Havens)	2
	Let 'Er Go (Mack Sennett)	2
	Beating Cheaters (Carter De Havens)	2
	An Oriental Sing Sing	1
	Artistic Antwerp	1
	Musko and Musume of Nippon	1
	Battlefiled of France	1
Paramount Magazine		
	The Zero Hour in Art	1
	Tailoring in Metal	1
	Mental Acrobatics	1
	The Nurse of the Tenements	1
May Releases		
	Numbers 3885, 3886, 3887, 3888, 3889	Each 1
Burton Holmes Travel Series		
	Martyred Cities	1
	The Franco British Rhine	1
	Up Country in Siam	1
	In Lovely Lorraine	1
June Releases		
	Beautiful Bruges	1
	The Lure of the Lerelie	1
	Lake of the Sun and Moon	1
	Battlefields of France	1
	Paramount Magazines No. 3890, 3891, 3892, 3893	each 1

CHRISTIE COMEDIES

February Releases		
	Pants and Petticoats (Special)	2
	License Applied For	1
	Should a Husband Tell	1
March Releases		
	Her Bridal Night-Mare (Special)	2

UNIVERSAL

April Releases		
	The Lion Man, 15, 16, 17, 18 (Complete)	each 2
	Elmo, the Fearless, 9, 10, 11, 12	each 2
	The Moon Riders, 1	2
Comedies		
	Downing an Uprising (Lyons-Moran)	1
	A Champion Loser	2
	Stop that Wedding (Lyons-Moran)	1
	Dog Gone Clever	2
	Somebody Lied (Lyons-Moran)	1
	A Jazzy Janitor	2

Westerns

When the Cougar Called (Magda Lane and Frank Burns) 2
The Texas Kid (Hoot Gibson) 2
One He Man (Jack Perrin and Josephine Hill) 2

Special

Major Allen's Animal Hunt—Story of Wolf 1

New Screen Magazine

Issues 60, 61, 62, 63 ....each 1

May Releases

Comedies

Why Lee (Lyons and Moran) 1
A Restaurant Riot 2
Concrete Biscuits (Lyons and Moran) 1
Too Many Burglars (Lyons and Moran) 1
He Loved Like He Lied 2

Serials

Elmo the Fearless, Episodes 13, 14, 15, 16, 17....Each 2
The Moon Riders, Episodes 2, 3, 4, 5, 6....Each 2

Westerns

Wolf Tracks (Hoot Gibson and Thelma Percy) 2
Ransom (Hoot Gibson) 2

June Releases

Comedies

His Friend's Tip (Lyons and Moran) 1
An Artist's Muddle (Harry Mann and Lillian Byron) 2

Westerns

Bought and Paid For 2
A Broncho Kid 2

Serials

Elmo the Fearless (Elmo Lincoln) 18 (Completed) 2
Moon Riders (Art Accord) 7, 8, 9, 10....each 2
Vanishing Dagger (Eddie Polo) 1, 2, 3....each 2
New Screen Magazine, Issues 68, 69, 70, 71....each 1

PATHE

March Releases

Serials

Daredevil Jack (Jack Dempsey) 4, 5, 6, 7....each 2
Adventures of Ruth (Ruth Roland) 10, 11, 12, 13..each 2

Comedies

Haunted Spooks (Harold Lloyd) 2
Find the Girl (Snub Pollard) 1
Fresh Paint (Snub Pollard) 1
(Two other Pollard Comedies) ....each 1
Review Numbers 40, 41, 42, 43 ....each 1
Topics of the Day Numbers 44, 45, 46, 47 ....each 1

April Releases

Serials

"Daredevil Jack" (Jack Dempsey) 8, 9, 10, 11 ....each 2
"Trailed by Three" (Stuart Holmes and Frankie Mann) 1, 2, 3, 4 ....each 2
"Adventures of Ruth," (Ruth Roland) 15 (Complete) 2

May Releases

Daredevil Jack, episodes 12, 13, 14, 15....Each 2
Trailed by Three, episodes 5, 6, 7, 8, 9....Each 2
The Third Eye, episodes 1 and 2....Each 2

Comedies

"Jiggs in Society" (Bringing Up Father Series)....2
Cracked Wedding Bells (Snub Pollard) 1
Speed to Spare (Snub Pollard) 1
Pathe Reviews, 45, 46, 47, 48 ....each 1
Topics of the Day, 49, 50, 51, 52 ....each 1

May Releases

An Eastern Westerner (Harold Lloyd) 2
The Emotional Miss Vaughn (Mrs. Sidney Drew) 2
Drink Hearty (Snub Pollard) 1
Trotting Through Turkey (Snub Pollard) 1
All Dressed Up (Snub Pollard) 1
Grab the Goat (Snub Pollard) 1
Merely a Maid (Laura La Plante) 1
Father's Close Shave (Bringing Up Father Series) 2

Pathe Reviews

Numbers 49, 50, 51, 52, 53....Each 1

Topics of the Day

Issues 53, 54, 55, 56, 57....Each 1

June Releases

Comedies

You're Pinched (Snub Pollard) 1
Start the Show (Beatrice La Plante) 1
All in a Day (Snub Pollard) 1
Any Old Port (Snub Pollard) 1
Jiggs and the Social Lion (Bringing Up Father Series) 2

Serials

Trailed by Three, 10, 11, 12, 13....each 2
The Third Eye, 3, 4, 5, 6....each 2
Pathe Review, issues 54, 55, 56, 57....each 1
Topics of the Day, Issues 58, 59, 60, 61....each 1

HALL ROOM BOY COMEDIES

March Releases

Breaking Into Society 2
Oh Baby 2

May Releases

Tell Us Ouija 2
Movie Madness 2

GOLDWYN

March Releases

Three Issues ....each 1

April Releases

Bray Pictographs

Issues No. 432, 433, 434, 435 ....each 1

May Releases

Numbers 436, 437, 438, 439 ....Each 1

March Releases

Broken Silence 1
With Every Meal 1
Alligator Hunt 1
Cut and Dried 1
From East to West 1
North Wind's Masonry 1
Cherry Blossom Time 1

May Releases

Made Game 1
The Home of the Seminoles 1
Playthings of Childhood 1

CAPITOL COMEDIES

March Releases

Forget Me Not (Mr. and Mrs. Carter De Haven) 2
Matrimaniacs (Neal Burns) 2

May Releases

What Could Be Sweeter (Carter De Havens) 2
Treat 'Em Kind (Carter De Havens) 2

BRAY COMICS

The Great Umbrella Mystery 1
Knock on the Window 1

May Releases

Judge Rummy in a Fitting Gift 1

FOX

January Releases

MUTT AND JEFF ANIMATED CARTOONS

March Releases

The Mint Spy 1
The Chemist 1
Putting on the Dog 1
The Plumbers 1
"I'm Ringing Your Party" 1
Fishing 1
Dead-Eye Jeff 1
The Sour Violin 1
The Price of a Good Sneeze 1
The Chewing Gum Industry 1

May Releases

The Bowling Alley 1
Nothing But Girls 1
The Private Detectives 1
The Wrestlers 1
The Paper Hangers 1

SUNSHINE COMEDIES

March Releases

The Heart Snatcher 2
The Lightweight Lover 2

May Releases

A Waiter's Wasted Life 2
Dangerous Eyes 2
The High Diver's Last Kiss 2
Should Dummies Wed 2
Mingrels 2

REPUBLIC PICTURES

L. J. Selznick Enterprises

Wm. J. Flynn Series (Herbert Rawlinson) 2
Judge Browne Series 2
Twelve Chaplin Reissues 2

Kinegrams

Every Tuesday and Saturday

FILM SPECIALS

Jolly Comedies

The Close Shave (Ben Turpin) 2
Hubby's Mistake (Gertrude Selby) 1
Pardon Me (Gertrude Selby) 2
Girls Will Be Girls (Leo White) 1

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin) 3
The Champion (Charles Chaplin) 2
Work (Charles Chaplin) 2
By the Sea (Charles Chaplin) 2

REELCRAFT

April Releases

Comedies

The Masquerader (Billy West) 2
Brass Buttons (Billy West) 2
Distilled Love (Alice Howell) 2
Her Wooden Legacy (Alice Howell) 2

Westerns

Not Guilty (Texas Guinan) 2
Letters of Fire (Texas Guinan) 2

May Releases

The Dog Catcher (Billy Franey) 1
The Paper Hanger (Billy Franey) 1
Wild Wild West (Millburn Moranti) 2
The Kick (Millburn Moranti) 2
Hard Luck (Billy West) 2
The Beauty Shop (Billy West) 2
The Artist (Billy West) 2
Her Bargain Day (Alice Howell) 2
Her Lucky Day (Alice Howell) 2
Cinderella Cinders (Alice Howell) 2

EDUCATIONAL

June and July Releases

Comedies

Four Times Foiled (Chester) 2
Kiss Me Caroline (Bobby Vernon) 1
Torchy (Johnny Hines) 2
A Knight for a Night (Johnny Hines) 2
A Fresh Start (Marvel Rea) 2
Duck Inn (Lloyd Hamilton) 2

Specials

Valley of 10,000 Smokes 1

Scenics

The Hope o fAdventure (Robert Bruce) 1
The Great Mirror (Robert Bruce) 1
Pigs and Kava (Chester) 1
Troubadours of the Sky (Chester Screenics) 1
Dreams Come True (Chester) 1

WHERE THE NATION GETS ITS LAUGHS

Chester Comedies

A NEW DELIGHT IN LIFE—June 20,—"FOUR TIMES FOILED"

Animal actors and a wonderful child star are featured in this series, combining thrilling action and constant laughter. The first of these broke all records at pre-release showings on Broadway, at the Rivoli, Rialto and Loew theatres.

Two reels—One a month.

Mermaid Comedies

STARTING SUPER-LAUCHS—June 27,—"A FRESH START"

First of this series has been booked by every exhibitor on sight. They combine rapid-fire action and surprising situations. Marvel Rea is featured in the first and Lloyd Hamilton in the second. Pretty girls, clever comedians round them out.

Two reels—One a month.

Christie Comedies

BIGGER, BETTER, FUNNIER—July 4,—"KISS ME CAROLINE"

With this picture all 2-reel Christie Comedies will be released by Educational. More money will be spent on them than ever. Bobby Vernon is featured in the first, Fay Tincher in the second, and an All-Star cast in the third—The Follies Girls in all.

Two reels—Two a month.

Torchy Comedies

INTRODUCING A FAMED CHARACTER—July 4,—"TORCHY"

Johnny Hines is the star in this series made from stories by Sewell Ford that millions have read. This fiery-topped office boy will soon be filmdom's real "laughing stock." New York is still talking about his introduction at the Strand.

Two reels—One a month.

IN ADDITION TO THE SINGLE REELS SUPREME

CHESTER OUTINGS (Weekly)—June 20, "Pigs and Kava"; June 27, "Wanted, an Elevator."

BRUCE SCENICS (Every Two Weeks)—June 20, "The Hope of Adventure."

SCREENICS (Every Two Weeks)—June 27, "Troubadours of the Sky."

SPECIALS—June 20, "Modern Centaurs"; June 27, "The Valley of Ten Thousand Smokes."

EDUCATIONAL FILMS

CORPORATION OF AMERICA

729 Seventh Ave. New York

Some Short Reels

"Movie Madness"—Hall Room Boys Photoplays

Utilizing the scheme of having a film burlesqued within this two reeler, they have turned out a corking production, one that ranks with the best turned out by this organization. It has a continuous story and instead of the theme being incidental to the bits of business, the gags are made subordinate to the plot. This time the residents of the hall room become motion picture producers, enlisting the aid of the wealthy father of a girl struck with the craze of becoming a screen star. Of course the example of the cinema art that they turn out is atrocious and the result is the ejection of the perpetrators of the work from the girl's home. They have inserted several funny incidents of which the one where the woman's dress is caught on a nail and she assumes that the boys are holding it, stands out. Concluding it, there is also a clever bit of hokum and a prohibition gag has also been put in. The laughs are numerous and the offering worth while.

"Rubes and Romance"—Reelcraft

Rubes appear frequently in this two reeler in which Alice Howell plays the stellar role, but romance is not one of its essentials. For the greater part, it consists of little more than an assortment of slapstick bits, a few of which are funny but most of which are not enough above the ordinary to enable this to score very solidly. Opening, the principal comedienne appears in a trick bed device, which scheme, while not new, for the start of a comedy is ludicrous. Thereafter this goes along at a fair pace. Fred J. Ireland and Dick Smith directed, the latter playing a featured role also.

"Hard Cider"—Reelcraft

Several fairly clever bits of business are included in this single reel knockabout comedy, starring Billy Franey. George Jeske directed and George Richter is responsible for the photography, but a good story was neglected, the finish especially being decidedly abrupt. Most of the comedy centers about some home brew Franey is manufacturing. The opening scene finds him sleeping on a park bench, after which the action shifts to a rural store. There is one excellent scene—that in which Franey substitutes some moth balls for small crackers which one of the visitors is continually appropriating. It is certain to get a laugh and will help this.

"Monkey Business"—Fox-Sunshine

A very good concluding sequence puts this comedy over. Toy balloons are thought to have carried away a baby and deposited it on the rock out in the ocean. After various of the characters have made frantic efforts to effect a rescue it is discovered that the "baby" is a monkey. The rest of the picture contains a variety of gags but they don't come along in the rapid style that has become the standard in this type of comedy. Director Eddie Cline has concentrated his camera more often on the limbs of the Sunshine bathing girls. A pretty sight, but there's nothing funny about it

"The Hasher"—Reelcraft

This Billy Franey single reeler is a continuation of laughs and as a result the comedy is likely to get over in great style in many houses. After going along smoothly for some time, however, it shows distinct signs of slowing up towards the conclusion. With some judicious cutting, the latter portion can be speeded up. Of course, burlesquing the west is nothing new in pictures, but here they have inserted several new scenes. The graveyard stuff, in which Franey passes the burial places of various previous waiters, on his way to accept such a position, the manner in which he is propelled into the employment agency and other bits are up to the mark.

"Barber Shop Gossip"—Reelcraft

In construction, this Milburn Moranti comedy is similar to some of the others in this series. In character it is also similar, the leading comedian putting over what is more or less the same type of stuff. Al Moranti directed and made a good piece of work of it. Most of the action represents the story being told by a barber to one of his patrons, and the big laugh comes when the patron turns out to be the principal in the narrative. In a few places this needs editing, but as a whole is a commendable two reeler.

"A Son of the North"—Universal

Leonard Clapham, who essayed one of the heavy roles in a recently released Universal serial, is starred in this two reeler of the Canadian Northwest. The story employed is rather complicated for a production of this length, but is brimful of action and is featured by a fistic battle between Clapham and a mustached Canuck, who sports the customary name of Pierre. With the aid of heroine Virginia Faire's father, who runs a tavern, the aforesaid Pierre attempts some cave-man stuff which ultimately leads up to a big scrap in the gin mill. They wind up just as they begin, with a pretty trailer, tinted unusually well and showing a sunset scene. As a whole, a highly commendable little drama.

"Twin Lizzies"—Universal

Genuine hearty laughs of the sort needed to put a single reel comedy over are lacking in this production which fails to rise above the ordinary. A burlesqued villainous character is funny and presents a ludicrous spectacle perched high up in a number of telegraph wires, but otherwise there is little to recommend it. A number of flivvers are seen in the offering and some of the comedy is centered about the manner in which they are confused, and in that portion there is also some unintentional confusion caused among the spectators. This has no theme of real merit and situations of quality are also scarce.

"Hesitatin' "—Universal

Fewer thrills and more romantic material is to be found in Hoot Gibson's western. Gibson is rather unhappy most of the time in this. He loves a fair lass and knows that he loves her as well as what to say and do, but is too self conscious to make a direct proposal. After several false starts, he decides that discretion is the better part of valor, writes a letter which results in a mix-up and after rounding up some horse thieves captures her affections. Some of it is distinctly "stagey," especially the scene in which the letters are exchanged. As for Hoot, he may be no Lew Cody with the women, but that closing scene in which he woos and wins on horseback will satisfy his followers. Otherwise, this is just ordinary.

Bray Pictograph, No. 440—Goldwyn

A recently-born buffalo, camel, honey bear and deer occupy the opening section of this Bray reel. Seldom do animals on the screen fail to make a favorable impression and since these have been photographed nicely and the stuff is titled in interesting style, there is no reason why it should not score solidly. The following part is devoted to eulogizing Arthur Powell Davis, under the head "Master Minds of America." Davis is a noted hydraulic engineer and is shown together with some of the structures for which he is responsible. The Travellers' Aid Society's work in assisting girls lured to the city is dealt with in the next-to-closing bit and a Jerry on the Job cartoon, well animated and amusing although thoroughly foolish, concludes.

"The Blind Man of Copperhead"—Universal

Just what motive they had for turning out this two reeler is not very evident. It lacks love interest, has little appeal and for plausibility certainly does not rank very high. J. Farrel McDonald is the leading character—a man with a piercing glance that has made him hated by everyone in town. Ethel Ritchie, the good girl in the sleepy town, is the only one who shows him sympathy, but McDonald is peeved anyhow and decides to have his little revenge on the community. He surrounds himself with a group of villains and by force becomes the village's new mayor. That's a new one! Holding up the mayor and deposing him certainly is original. McDonald does not rule long. A real bad man, his deputy, becomes too ardent in pressing his attentions in the direction of Miss Ritchie and is discharged. In return for being discharged the wicked man blinds McDonald and becomes the mayor himself. The people apparently are used to that sort of stuff for they don't mind it very much. He of the piercing glance is taken in by the heroine and feels better after a while, although his vision is gone. Soon the town bad man enters the house and McDonald gets a strangle hold on him. In the struggle both lose their shirts. The villain is choked and everyone cheers the victor. Some melange of drama, that!

Short Reels

"Spike"—Universal

Although this is a trifle incongruous and has some points open to question, it has a few thrills. The hero, Leo Maloney, is seen footsore and penniless in the opening scene, wandering in the direction of his mother, who is ill. Fred Kohler, professional bad man, meets him and induces him to help him rob somebody. Molaney agrees, but discovers that he is breaking into the house of his best girl and reforms. After that he rounds up the villain and his crew—beats them into submission single-handed (what's a little thing like that to him?) and returns to the object of his affection and mother. Magda Lane in the feminine lead pleases.

"Topics of the Day," 58—Time'y Films-Pathe

When "Topics of the Day" first made its appearance, it was greeted with enthusiasm in all houses. At first the various reels consisting of humorous and timely subtitles were well received. Since then, however, there has been a considerable quantity of this stuff turned out, some good, some bad, and some indifferent. For this issue it can be said that from a point of view as to quality, it is acceptable. The thing that will militate against its success is the fact that it has lost its novelty, that audiences will no longer greet this type of production with roars of laughter or salvos of applause, unless it is exceptionally good, and even then will seldom display the old time satisfaction. This does not measure up to a sufficiently high standard to insure such a reception. If your audience shows a liking for the series, this can ride along, for it is above the average.

"Forests of Australia"—Mentor

How Australian lumber-jacks chop down trees is shown in the initial portion of this Mentor reel, which is colored unusually well in places. The title is apt to mislead and create the impression that a scenic taken in the forests of the Antipodes is to be offered. Instead the manner in which the logs are handled is taken up, and while hardly different from the manner employed in the United States, frequently pictured, holds attention. "Old Parts of Brittany" is the title of the following section, which is picturesque and of more than passing interest. Closing are scenes taken in Seville, Sapin, and these are as may be expected, quaint.

"Ride Along, Kid"—Universal

George C. Hall, who furnished the story for this two-reel western, did not work toward a very powerful climax, but has inserted several interesting incidents, of which the horse-riding contest stands out as the one that holds attention. The ride after the man who steals a water hole and defeat of the wrong-doing party may have been intended as the punch, but the spectacle of a group of horsemen engaging in combat with another bunch, the discharging of revolvers and falling of some of the unimportant members of the rival bands are all familiar. Magda Lane is the cause of the rivalry between two of the men, the one who sticks to the proper course winning, of course. An acceptable film.

"A Money Mix-Up"—National-Goldwyn

Goldwyn is featuring a new type of comedian in the person of the elongated Buddy Post, who from his toes to his head measures more than any contemporary screen luminary. Undoubtedly, Post's appearance is unusual, but in this he has not been given the opportunity to demonstrate whether or not he possesses all of the qualifications necessary for a comedian with stellar ambitions. After getting off to a very slow start, this moves along at an ordinary rate and but for the complications caused by the exchange of valises and situation in which the various depositors start a run on the bank in which Post is employed, there is little meriting praise. The scheme of the prearranged hold-up and interference of real thieves is not a new one and as for the other incidents, they scarcely provoke mirth. In more than one spot this is dull. Mark Goldaine directed.

"The Scarlet Rider"—Universal

Circumstantial evidence has been dealt with in screen dramas of various types and in this two reeler of the northwest, the first of a series which Universal is issuing, that theme again forms the backbone of the offering. Jacques Jaccard has struck the right idea in starting a series of this sort, for the atmosphere which he is maintaining and the characters who are appearing in these pictures will interest and beyond doubt fans will take to them. The second of this set was reviewed previous to this and was a superior offering, this being a trifle incomplete and rather jerky in places. As soon as the heroine, Virginia Faire, writes her own accusation in her diary, and villain Charles Brinley murders another of the characters, everyone knows what to expect. Leonard Clapham, member of the Royal Mounted Police, the star, appears, trails the girl and her abductor, rounds up a whole crew of those who would interfere, frees them to please the lass, takes it for granted that she is innocent and clasps her in his brawny arms. It is rather obvious in places, but the finish is a bit different and will prove satisfactory.

"Wild Lions and Ferocious Cheese"—Universal

Lions roaming about in two reels have become more or less common spectacles, but for various reasons they always maintain interest. Usually, the felines are the wildest things seen in these productions, but in this there is a quantity of cheese which justifies the adjective given it in the title and proves just as fierce as the animals. And there is more than one reason why this will get over. To begin with, they have inserted numerous unusual bits of business, with a considerable amount of hokum of the type that registers. In the store scene there are several stunts performed that register well, but the big punch portion takes place in the theater where a lion act goes on. The riotous tricks through which different members of the audience go and the imitation of one of them by one of the assemblage (it looked like George Ovey) all score. A varied collection of actions by the animals when they get loose (by this time every fan will expect them to) hold it up in excellent shape until the very finish. William H. Watson directed and Charles Gay kept the jungle cats from getting too gay with the actors.

"Worries and Wobbles"—Vitagraph

Barring some well photographed souse stuff at the start and a few commendable bits of trick photography, there is little to recommend this Vitagraph production. Thematically there is scarcely anything to attract notice, the little bit of a plot being unimportant. They have failed to clothe it with incidents of real value, this petering out after a satisfactory start. A number of coppers appear in the offering and a mix-up begins with a husband and burglar being confused. The men in blue uniforms start running up and down ladders, stumbling, falling, tripping and performing as one would expect them to after having seen a few slapstick comedies. This fails to rise to great heights in any respect and is at the best an ordinary short reel offering.

"The Desert Vulture"—Reelcraft

Texas Guinan has been at it for a long time, but when it comes to injecting the scrappy stuff into a two reel western, she is still there with the proverbial goods. A heavy of ability and T. N. T. Harvey, who has been seen opposite Miss Guinan in several of her recent releases, appear in this to advantage. The villain is unusually good, the manner in which he depicts the desert criminal being splendid. Of course, a great deal of this follows conventional lines, but there are a few touches at the finish that help. Photographed well throughout, this registers considerably above the average western. It has a set of proportions in the saloon scene and much that will interest those who follow this type of film. Jay Hunt directed.

"Little Comrades"—Ford-Goldwyn

A school, the location and identity of which is not made known, is the scene of another Ford reel which shows how blind children are taught to read by the Braille system and others nursed back to health. It has been photographed well and the children at play and studying hold interest. This reaches the usual Ford average. It's value as screen entertainment is not very great, but its instructional qualities help it considerably. The fact that numerous youngsters are seen also adds to its value, for youngsters are always popular in pictures. While a great deal of it strikes a sombre note, some of it will register as "cute."

"A Gold Star Pilgrimage"—Burton Holmes-Paramount

This picture was on the Strand's program as a Memorial Day special and the reverend silence in which it held the audience was proof conclusive of its effectiveness. It consists in the main of scenes showing the thousands and thousands of crosses marking the graves of America's fallen heroes in France. Panoramas of literal fields of these crosses have been photographed. Glimpses of historic battlefields, strangely silent, are also included.

Made by a No-monopoly Producer for Any and Every Theatre in the Land

HARRY CAREY in eight big outdoor productions, starting on July 26th with a story by H. H. Van Loan, author of "The Virgin of Stamboul," and directed by Reeves Eason. The man who shows big houses how little houses make money will pack your theatre to the walls for every one of this big eight.

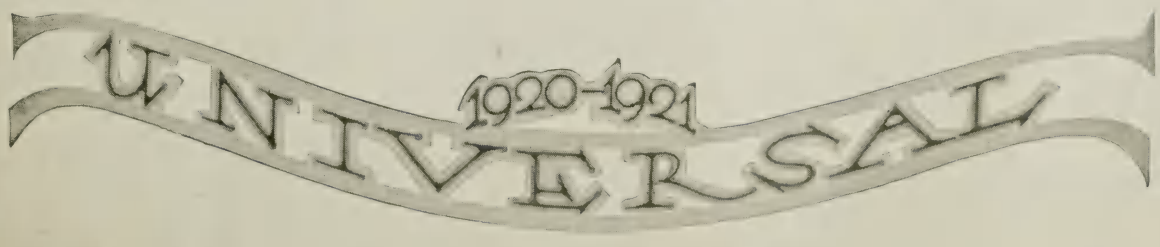
CARMEL MYERS in eight heart-appeal features, some in character, some "straight," all made captivating by Youth and Personality and Beauty—that's the program for bewitching Carmel Myers, just back on the screen after a great year of stage success and now more than ever a national favorite.

EDITH ROBERTS in love stories, pure but not simple—eight of them. Complicated by clever surprises, envigorated by the talent and personal charm of this fascinating young star, made delightful to eye and mind thru perfect direction. Her first will be from a story by Ralph Stock, directed by Norman Dawn.

FRANK MAYO in eight productions packed with modern realism, action and red-blooded romance. His first is "The Red Lane," directed by Lynn Reynolds, the man who made that great picture, "The Brute Breaker," and released July 12th. Your whole year holds out no bigger promise of fine entertainment than these eight big Mayos.

LYONS & MORAN The day of the comedy drama a la mode is here—and Lyons and Moran are here—with eight hugely amusing, perfectly dressed, "young married folks" productions that are fifty-fifty thrills and chuckles. Their first—"La, La, Lucille," from the well known operetta, August 16th.

A NEW STAR Added to the foregoing forty New Star Series Universal Special Attractions will be a series of eight Prize Pictures featuring a fascinating new star who will have behind her all that artistic ability can supply in direction, story and setting. Watch for our early announcement.



"Jes' call me Jim" is Will Rogers' finest picture. It is a perfect thing of its kind—a comedy with moments of pathos that will touch the warm, understanding heart of humanity.

Samuel Goldwyn
presents

WILL ROGERS

in

"Jes' call me Jim"

By J.C. Holland

Directed by

Clarence Badger

GOLDWYN PICTVRES CORPORATION

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XII. No. 80 Sunday, June 20, 1920 Price 25 cents

Here are five Minter productions~ Why not a Mary Miles Minter week?

"A CUMBERLAND ROMANCE" which is scheduled for early release, reaches the high water mark of Realart productions by

MARY MILES MINTER

It is a vivid story of the mountains, done by one who knew his Cumberlands better than any other modern writer — John Fox, Jr., and directed by a Southerner who has lived in those mountains — Charles Maigne, producer of "The Copperhead." Miss Minter appears as Easter Hicks, an "uncivilized" mountain girl and gives a performance which will add greatly to her prestige. If you haven't played these Minter-Realarts, you had better make room for them NOW. Why not book all five consecutively, advertising the opening week as "Mary Miles Minter Week?" The other four subjects are: "JENNY BE GOOD," Wilbur Finley Fauley's entertaining book, adapted by Julia Crawford Ivers and directed by William D. Taylor; "NURSE MARJORIE," the Israel Zangwill play, adapted by Julia Crawford Ivers and directed by William D. Taylor; "JUDY OF ROGUES' HARBOR," from the famous novel by Grace Miller White (author of "Tess of the Storm Country"), adapted by Clara Beranger and directed by William D. Taylor; and "ANNE OF GREEN GABLES," based on the celebrated "Anne" books, by L. M. Montgomery, adapted by Frances Marion and directed by William D. Taylor.

REALART PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK CITY

REALART PICTURES

COMPETITION?

It Used to Annoy You. But Under Realart's 1920-21 Plan You Smile At It!

Coming Soon!

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XII. No. 80 Sunday, June 20, 1920 Price 25c.

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Features Reviewed

Herbert Rawlinson in.....PASSERS BY
Blackton Prod.-Pathe ..... Page 3
Wanda Hawley in.....MISS HOBBS
Realart ..... Page 5
B. A. Rolfe presents.....MADONNAS AND MEN
Jans Pictures, Inc.—State Rights..... Page 6
Douglas Fairbanks in.....THE MOLLYCODDLE
United Artists Corp. ..... Page 7
OUT OF THE STORM
Eminent Authors Prod.-Goldwyn..... Page 9
Douglas MacLean and Doris May in
LET'S BE FASHIONABLE
Ince-Paramount-Artcraft ..... Page 11
Jack Pickford in.....DOUBLE-DYED DECEIVER
Goldwyn ..... Page 12
May Allison in.....THE CHEATER
Screen Classics—Metro ..... Page 13
Owen Moore in.....THE DESPERATE HERO
Selznick-Select ..... Page 16
William Farnum in
THE JOYOUS TROUBLEMAKER
Fox ..... Page 17
Eugene O'Brien in.....THE FIGUREHEAD
Selznick-Select ..... Page 19
Harry Carey in .....HUMAN STUFF
Universal ..... Page 21
William Russell in
TWINS OF SUFFERING CREEK
Fox ..... Page 23
BLIND YOUTH
National Picture Theaters, Inc..... Page 25
Short Reels ..... Page 27

News of the Week in Headlines

Monday

Indications point to the entrance of organized labor in the producing and exhibiting fields. This to secure labor's version of industrial problems.

Official Government returns show total rental business done by distributors reaches $62,520,167.20 from July 1, 1919, to Mar. 31, 1920.

Herman Rifkin's exchange men's organization to handle 16 pictures a year.

Tuesday

Eastman Kodak will build warehouses in Los Angeles with capacity of 10,000,000 feet of raw stock.

Representatives of important English interests in America to line up stars and technical men. Madlaine Traverse may be first.

Resolutions adopted by exhibitors in Cleveland indicate drives will be started for new distributing contracts and curtailment of F. I. L. M. club activities.

Wednesday

Alliance Film Corp., Ltd., of London makes offer to President Wilson to write series of stories dealing with international peace.

Another combination of independent exchangemen under way.

Harry A. Sherman plans new franchise scheme. Will also make 12 pictures a year.

Joe Brandt resigns as director general of National Film.

First National will probably handle series of Carter De Haven comedies.

Frank A. Garbutt heads Cinema Mercantile Corp., the new cooperative buying organization of coast producers.

Thursday

Total rentals for first quarter of 1920 reach $25,495,133.

Industry threatened with strike of laboratory men. New demands presented by workers' union.

Two Famous Players' dividends to fall due in July and August.

Central Pennsylvania exhibitors form organization.

Friday

Siberian Government in market for large quantity of films and projection machines.

Bryant Washburn forms own company. Lee A. Ochs interested.

Louis B. Mayer to produce 12 pictures during next season.

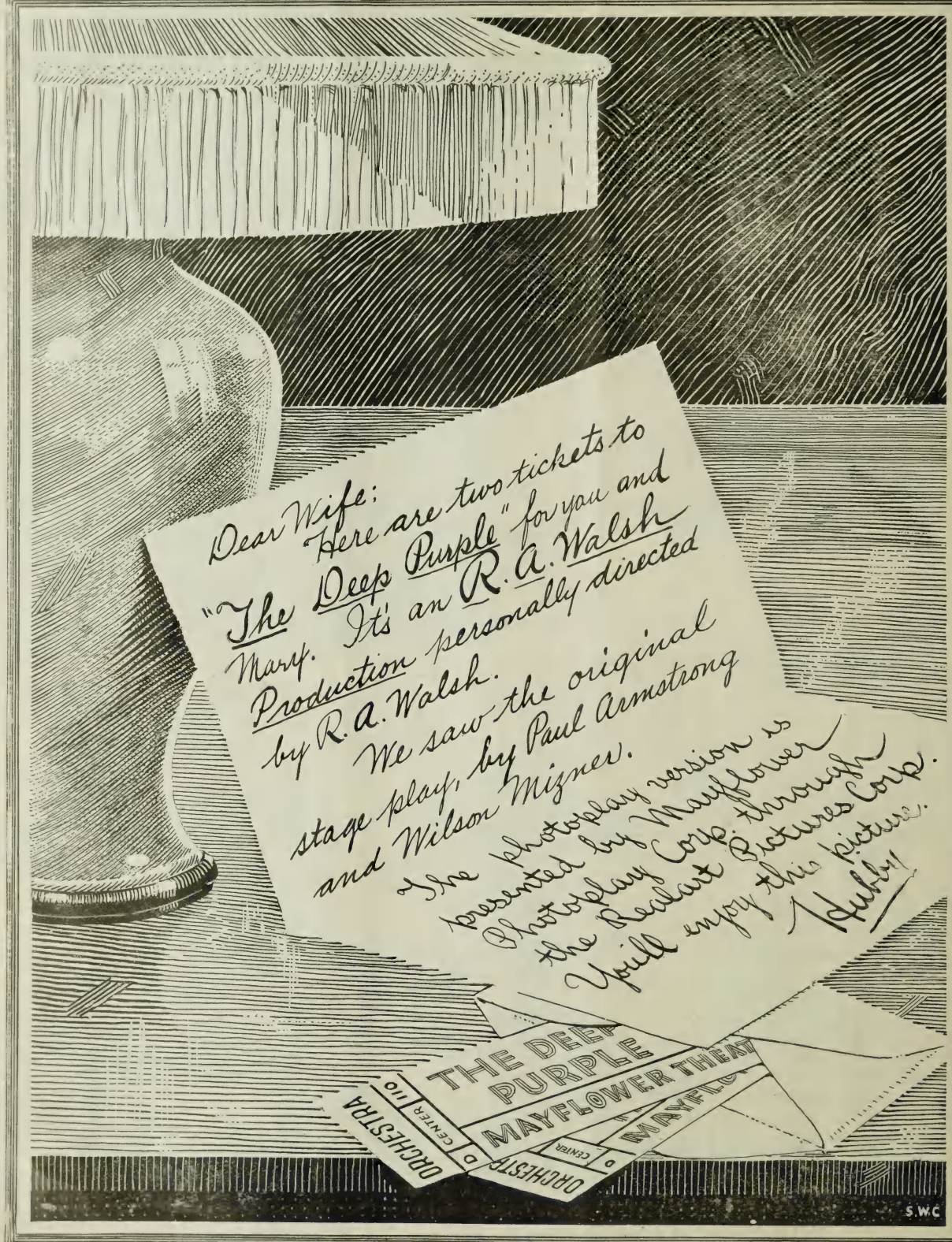
Saturday

Eastern Laboratory Owners reject demands of Motion Picture Craftsmen.

Sumner Charles Britton, publisher, forms producing company.

Germany fixes limit on importation of foreign films.

"Pardoning the bad is injuring the good"—Benjamin Franklin.


Dear Wife:
Here are two tickets to
"The Deep Purple" for you and
Mary. It's an R. A. Walsh
Production personally directed
by R. A. Walsh.
We saw the original
stage play, by Paul Armstrong
and Wilson Mizner.
The photoplay version is
presented by Mayflower
Photoplay Corp. through
the Realart Pictures Corp.
You'll enjoy this picture.
Hubby
THE DEEP PURPLE
MAYFLOWER THEA
ORCHESTRA
CENTER
ORCHESTRA
CENTER
S.W.C.

Splendid Production and Story With Genuine Appeal

Herbert Rawlinson in
"PASSERS BY"
Blackton Prod.-Pathe

DIRECTOR ..... J. Stuart Blackton
AUTHOR ..... C. Haddon Chambers
SCENARIO BY ..... Stanley Olmsted
CAMERAMAN ..... William S. Adams
AS A WHOLE..... Realistic atmosphere and some splendid character studies its attractive features.
STORY..... Not always plausible but has wonderful characterizations.
DIRECTION..... Highly artistic; London fog and street scenes thoroughly realistic.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Proper
CAMERA WORK ..... Satisfactory
STAR..... Pleasing in his part but really hasn't stellar prominence.
SUPPORT..... Tom Lewis and Dick Lee share alike in very fine character parts; others good.
EXTERIORS ..... Splendid
INTERIORS ..... Adequate
DETAIL..... Well taken care of
CHARACTER OF STORY..... Wealthy man who entertains the passers by and finds among them his lost love.
LENGTH OF PRODUCTION..... 5,798 feet

In all probability the fact that the author has not stuck rigidly to plausibility and the fact that he resorts to slightly improbable means in presenting various of his characters, will be promptly lost sight of in the production given C. Hadden Chambers' stage success. Surely J. Stuart Blackton has provided it with a thoroughly realistic and carefully laid atmosphere.

The London fog scenes are splendid. Many of the exterior backgrounds are comprised of the Blackton process of photographing pastel drawings. This methd is very effective and is advantageously used in "Passers By" in view of the hazy appearance which represents the London atmosphere. Detail has been carefully attended to throughout and the various street scenes representative of London's poorer section are very fine.

"Passers By" won considerable favor as a sage success and has a goodly share of human appeal for a screen vehicle. Outside of the fact that the hero loses the girl he loves and finds her again near the close of he picture, there isn't much story. The remainder of the picture is filled with incidents not directly bearing nor closely allied with the slight plot. However, in padding out by means of the appearance of the passers by they afford a fair amount of amusement. W. J. Ferguson in his own inimitable way, portrays Pine, the butler, while Tom Lewis as "Nighty," the cabby, and Dick Lee as a derelict present pleasing character bits.

Fearing an affair between her step-brother and a governess in the house, Lady Hurley orders the girl away, thereby furthering her plans of a match between Peter and Beatrice Dainton. Peter searches in vain for Margaret, the governess, with whom he was really in love. In the meantime Margaret is prevented from taking her own life by "Nighty."

Her efforts to communicate with Peter are fruitless, the letters being intercepted by Lady Hurley. So Peter never knew about Peter, Jr. Six years pass and Peter is engaged to Beatrice. One stormy night he decides to throw his house open to "The Passers By." Here they introduce "Nighty" and Burns, the derelict, among the passers. It happens that Margaret, now working to provide for her child, is caught in the storm and chances by Peter's home, where she is taken in by Peter himself.

Finally Peter breaks off his engagement and there is a happy reunion. Little Charles Stuart Blackton, as the child, is pleasing indeed. Others in the cast are Leila Valentine, Ellen Cassity, Pauline Coffyn.

Properly Exploited This Should Make Money

Box Office Analysis for the Exhibitor

Exhibitors should have no trouble in making this one go over big for many reasons. It's a Blackton porduction. Herbert Rawlinson heads the cast. The title is familiar because of its success as a stage play, popular both in London and New York. C. Haddon Chambers is the author. With these facts alone you have plenty of exploitation material. Added Commodore Blackton's splendid presentation of it you should have little difficulty in securing box office results of a very satisfactory nature.

Play up the human appeal angle. To attract attention you might have large signs painted reading: "YOU, THE PASSERS BY, come in and see other 'Passers By,' a Stuart Blackton production of the well known stage play." Or, "He found his lost sweetheart among those who passed by." "Ever hear of 'Nighty'? Know who he was? See for yourself at the.....theater."

Thousands Of Profitable Theatres Have Been Made By These Able Producers

The seven producers who have bound themselves together in their own organization to market their own productions without middlemen have been—last year, this year and for many years—makers of the biggest and best in motion pictures. They have been the chief agencies in the making of those great pictures on which shrewd and skilled exhibitor-showmen have built great theatre institutions.

Exhibitors are prompt to uphold the tremendous mastery of *Thomas H. Ince;* the true, genuine values of his pictures; their great hold upon the public.

Exhibitors themselves are the first to emphasize the unparalleled uniqueness of *Mack Sennett*—that brilliant artist-business man who fans the laughter of the world into box-office profits

Exhibitors themselves hail *Marshall Neilan,* with his tremendous dynamic "punch" of young manhood; with his Irish tenderness and romance, catching and picturing on the screen the eternal heart of youth.

Exhibitors are first to remember and talk about the wistfulness of an old-time "Fifty-Fifty" and to praise the glowing romance and thrilling power of the present day *Allan Dwan.*

Exhibitors themselves have a place alone from all others for *George Loane Tucker,* maker of the mightiest of all productions—"The Miracle Man." The heart that was put into that unrivalled picture will be put into others of equal power and profit.

Exhibitors themselves tell you that in all the world of picture making there is one—and just one—*Maurice Tourneur,* with a rattling, imaginative, conception of action, colour, romance—of stories that stir the blood.

Exhibitors take pride in the rapidity of development of *J. Parker Read, Jr.,* grown to power and position in a hard-to-conquer industry by his bold imagination and his flair for showmanship values on the screen.

These seven producers in the year from Sunday, September 12th, are releasing to you a minimum of thirty productions under the most flexible and likeable sales policy ever devised in this industry. Their productions will stand alone—you may buy those of any one, two or three producers, or *you may have them all* with the vast sense of protection and profit that they will afford you.

THOMAS H. INCE MACK SENNETT MARSHALL NEILAN ALLAN DWAN
GEORGE LOANE TUCKER MAURICE TOURNEUR J. PARKER READ, JR

ASSOCIATED PRODUCERS, INC.

HOME OFFICES: NEW YORK CITY

Wanda Hawley's First Starring Vehicle Is Delightful Comedy

Wanda Hawley in
"MISS HOBBS"
Realart

DIRECTOR ..... Donald Crisp
AUTHOR ..... Jerome K. Jerome
SCENARIO BY ..... Elmer Harris
CAMERAMAN ..... C. Edgar Schoenbaum
AS A WHOLE..... Very delightful light comedy given novel production—star pleases and is given fine support.
STORY..... Good comedy containing a lot of popular satire.
DIRECTION..... Most creditable; gets in a lot of good comedy touches and keeps action going at very interesting pace.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Unusual
CAMERA WORK ..... Fine
STAR..... Gets over nicely in light comedy character role.
SUPPORT..... Splendid; headed by Harrison Ford
EXTERIORS ..... Delightful
INTERIORS ..... Novel and amusing
DETAIL..... Lots of fine comedy touches in this
CHARACTER OF STORY.... How man wins heart of man-hater by arousing her pity.
LENGTH OF PRODUCTION..... About 4,471 feet

Wanda Hawley's first starring vehicle is a delightful light comedy, given a novel, artistic and even amusing production and receiving the benefit of some sterling supporting performances including one from that always dependable prop of stars, Harrison Ford. The comedy is brisk and there is no time wasted getting into it, there is a notable vein of popular satire and this has been brought on the screen in all its rich humor. The situations follow one another in rapid succession and there is not the slightest let down throughout the action.

All of which is praise of considerable height. So many intended comedies find their way to the screen, comedies that bid too strenuously for laughs or, having achieved them in one sequence, lie down and die a monotonous death in the sequence immediately following, that "Miss Hobbs" can be ranked with the best on the market.

Director Donald Crisp has made the most of his opportunities in this. He has developed the comedy situations with a fine sense of humor and has also knuckled down to the little details that mean so much in a picture of this type. "Miss Hobbs" puts an audience on a grand feeling of intimacy with it and when a comedy does this success is not far in the offing.

Miss Hobbs (Wanda Hawley) is a faddist in art and a man hater. Her house demonstrates to what amusing ends she goes to in the first line and her attitude toward the male has nothing of uncertainty about it. So severe is she in her preachings to her friends that she easily induces Beulah Hackett to give up her husband and Millicent Farey to give up her fiance. Both go to live with Miss Hobbs.

The main comedy line of action starts when Wolff-Kingsearl decides to win Miss Hobbs by playing on her sympathies, knowing full well that "pity is akin to love." How he triumphs is told in a series of very amusing situations, often punctuated by the more boisterous humor of Beulah and Millicent and their respective men.

Miss Hawley is a very pretty sight as Miss Hobbs and her characterization of the role is amusing. Harrison Ford, a staunch prop for any feminine star, gets into the role of Kingsearl in fine shape. Helen Jerome Eddy, Jack Mulhall, Julianne Johnson and Walter Hiers are a funny quartette, while Emily Chichester and Frances Raymond also render good performances.

Introducing New Star Offers You Advertising Opportunity

Box Office Analysis for the Exhibitor

There may be some who doubt the starring strength of Wanda Hawley, but certainly with all the assisting forces she has in this, her first appearance in the role of honor, she succeeds in making just as good if not a better impression than that created by nine out of ten of the present day luminaries. She has youth and beauty to her credit and while not blessed with an outstanding personality, she possesses nevertheless an ability to act and a knowledge of comedy values.

If you have played the pictures in which she has appeared opposite various of the Paramount stars she certainly ought to draw for you in this. Make an event of it and go a little heavy on the advertising. There are unique ways of introducing a new star to your public that could be applied here. Use the method of the producers in introducing her to the trade. After you get them coming "Miss Hobbs" will surely fill the bill as a fine piece of comedy entertainment.

Lavish Production Values Get Better of Impossible Story

B. A. Rolfe presents
"MADONNAS AND MEN"
Jans Pictures, Inc.—State Rights

DIRECTOR .....B. A. Rolfe
AUTHORS....Carey Wilson and Edmund Goulding
SCENARIO BY .....Violet Clark
CAMERAMAN .....A. A. Cadwell
AS A WHOLE.....Good, big production values and generally capable performances get the better of very unconvincing story.
STORY.....Mostly very unreal—idea of having modern story told by ancient Roman soothsayer all wrong.
DIRECTION.....Many scenes handled in very big way, Roman stuff registers and cabaret shots are spectaular and real.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Effects fine
CAMERA WORK .....Very good
PLAYERS.....Gustav von Seyffertitz gives fine performance, Anders Randolph, Edmund Lowe, Raye Dean and Evan-Burrows Fontaine all good.
EXTERIORS ..... Very good
INTERIORS ..... Quite often lavish
DETAIL .....Some good, some bad
CHARACTER OF STORY.....Aims to prove that civilization that degrades women cannot exist
LENGTH OF PRODUCTION.....About 7,300 feet

This is one of those "yes and no" pictures. You can easily sit down and rip the whole story to shreds from start to finish, prove the drama utterly unconvincing and the characters altogether unreal. And then you can throw your frame of mind into reverse and dwell on the extravagant production values with which the picture is endowed and prove that its spectacular interes will captivate the audiences. After the shouting is all over and the dust has cleared away, you come to the conclusion that the latter argument gets a shade the better of it. As a states rights production "Madonnas and Men" (whatever that may mean) succeeds in crossing the line a winner.

The picture crashes into being in ancient Rome and shows a big stadium scene wherein the emperor is working himself into an ecstasy over the contemplated chewing up of a Christian girl by a lion. His appetite is well whetted as he has already seen one gladiator plunge his sworn into another while his favorite dancer has displayed some fancy steps in the resulting blood.

The soothsayer gets the ear of the emperor's son and tells him that women should be honored and not thrown to the lions. He relates a story of which he has had a vision, laid in this modern day. The story tells of the manner in which a capitalist kidnapped the daughter of the woman who jilted him in the long ago, how he contemplated marrying her and committing her to a loveless life even as her mother had committed him, and how he was found on the moment of the wedding by the frenzied father of the girl. The villain kills the father and then dies of blood pressure.

The son of the capitalist, after having had a turmoil of a time with a roof garden vamp who was crazy over him, takes the bewildered little girl in his arms. After hearing this story the emperor's son plunges into the arena and saves the Christian girl. The emperor dies of a fit and the son is crowned his successor.

Of course it is all very unconvincing that the Roman soothsayer should know all about Nebraska, automobiles, the midnight roof revelries, stage door Johnnies and the like. And the parallel between the Roman emperor and the Christian girl, and the modern capitalist and the daughter of his old sweetheart is in no way convincing.

Many of the characters of the modern story are also quite unreal, but the fine performances manage to inject a note of sincerity into the picture.

And the modern story has the benefit of some extravagantly staged midnight roof garden scenes, a generally lavish production and a startling sensational bit in which Miss E.-B. Fontaine undresses to the flesh behind a very thin screen.

Ought to Make Money on a State Rights Circuit

Box Office Analysis for the Exhibitor

The production of this is likely to put it over as a big sensational hit with many audiences, particularly those catered to via the state rights market. The unconvincing quality of the story is obviated by a gorgeous production, some good vamping bits, including the undressing episode, and some quite irrelevant comedy bits in which Faire Binney is the pivotal character.

In presenting it the best way is to lay stress on the big production values, billing them much in the manner of the circus press agent. "See the lustful orgy of the Roman Emperor, the startling scenes at the Midnight Revels, see Evan-Burrows Fontaine, noted dancer, see a stirring story of today that has its source in the ruins of ancient Rome," is a line of talk that should furnish an advertising cue.

Thrilling Finish Puts Latest Fairbanks Over

Douglas Fairbanks in
"THE MOLLYCODDLE"
United Artists Corp.

DIRECTOR ..... Victor Fleming
AUTHOR ..... Harold MacGrath
SCENARIO BY..... Tom Geraghty
CAMERAMAN .....Not credited
AS A WHOLE.....Avalanche scenes and thrilling fight sequence at end put over very weak Fairbanks production.
STORY.....Doesn't provide the usual Fairbanks opportunities and drifts along quite a while without supplying laughs, thrills or much interest.
DIRECTION.....Avalanche and fight scenes finely staged.
PHOTOGRAPHY .....Unusually good
LIGHTINGS ..... Fine
CAMERA WORK .....Very good
STAR.....Appears in different sort of character but doesn't come through with brand of stuff people expect, until finish.
SUPPORT ..... Satisfactory
EXTERIORS.....Some wonderful shots of Hopi Indian reservation.
INTERIORS ..... Adequate
DETAIL ..... All right
CHARACTER OF STORY.....American, reared in England, becomes re-nationalized on return to Arizona.
LENGTH OF PRODUCTION.....About 5,800 feet

After all is said and done Douglas Fairbanks only requires plot enough in his pictures to link his various stunts together. When the plot goes beyond this and threatens to relegate Fairbanks to the position of a conservative leading man, the effect on the spectator is liable to be rather depressing. This is the trouble with "The Mollycoddle" over considerable of its length. Not until the end does Fairbanks show his wonderful athletic form and his ability to build up a rapid succession of thrills.

Most of the time he is content to have fun poked at his character because of its characteristics of the mollycoddle. He relies on subtitles for humor and on his own unusual appearance. Unusual because of moustache, monocle, cane, spats and whatnot. To be sure there is a flash here and there of the typical Fairbanks humor. The best is the scene in which he, after falling out of a catch of fresh fish, walks along the street and is followed by a number of expectant cats. This isn't a laugh, it's a roar.

Fairbanks appears as Richard Marshall, an American reared in England, who meets other Americans at Monte Carlo who are disgusted with his various affectations. He is shanghaied aboard the yacht of Van Holkar, a diamond smuggler who is playing host to the other Americans to hide his trade. The bits of the star wallowing in the stoker's hole are not funny in the popular sense of the word.

The party eventually lands in Arizona. Van Holkar attempts to do away with all the party but the girl by blasting the top of a mountain and creating a landslide down on a Hopi Indian village. Here are real thrills galore. The scenes are admirably handled and the entire cliff village is seen in the sensational process of destruction. The action picks up further during Marshall's whirlwind fight with Van Holkar, during which they fall through the branches of a tree, roll down a mountain side and plunge into the rapids of a river. The villain out of the way Marshall claims the girl who, by the way, is a Secret Service agent, and the picture is over.

Supporting the star are Wallace Beery, Ruth Renick, Betty Bouton, Adele Farrington, Paul Burns, Morris Hughes, George Stewart, Charles Stevens, Lewis Hippe and Albert MacQuarrie.

Final Sequences Will Make Big Hit With All Crowds

Box Office Analysis for the Exhibitor

Despite the fact that "The Mollycoddle" doesn't hit the typical Fairbanks stride until close to the end, it attains such a fine and thrilling pace at this point that the crowds will likely congratulate the star on producing another winner. Certainly these last two sequences come up to anything that could possibly be expected of the star and completely put to rout the rather tiresome impression created by the early scenes.

The scenes which were taken on the Hopi Indian reservation have received considerable publicity recently and these should be mentioned in advertising the production. Also feature the avalanche and mention that it dstroys the entire Indian village. This is perhaps the first time that such a scene has been pictured and it ought to go over big. The string of fight scenes should be featured also. The dangers that the two men take are obvious and will certainly "get" the crowds.

An Announcement of Particular Importance

To The

Independent Producer, Director, Star or Author

by the

Pioneer Film Corporation

The Pioneer Film Corporation with its unrivaled system of exchanges throughout the United States and Canada offers to the Independent American Producer an assured and profitable market for his productions.

The individual star, whether legitimate or screen, the individual director or author contemplating entering the independent field, who is seeking advice or financial assistance, will find the Pioneer willing to go into careful consideration of his proposition.

In the past, the greatest difficulties confronting the independent producer, whether director, star or author, was either the lack of an assured and profitable outlet for his product, or the lack of proper co-operation and financial support.

The Pioneer organization is more than anxious to encourage independent production by every means of assistance, financial or otherwise, to develop to the fullest extent the great possibilities which it believes lies in the hands of the individual star (man or woman), the individual director or author.

The Pioneer has behind it a record of constant and consistent growth, and is today the largest and most successful independent motion picture distributing organization in the world.

The coming season will be, from all indications, the biggest in the history of the industry. The public demand is for big pictures—big in story, big in production, big in stars.

The Pioneer is interested in big pictures. The Pioneer plan of co-operation, exploitation and distribution is based upon the broad and square principle of "live and let live."

Our hand is constantly on the pulse of public demand and we know exactly the type of picture that will find a profitable market.

The Pioneer policy is one of co-operation with the Independent Producer—co-operation based upon expert technical skill and sound business procedure.

The producer, having finished pictures, which he has not disposed of, is especially invited to communicate with us. We are ready to negotiate for such completed productions, and wish to assure the producer, regardless of the price which he places upon his pictures, that we will make satisfactory arrangements with him, upon either an entire cash or co-operative basis.

PIONEER FILM CORPORATION

130 West 46th Street **New York**

Good Production and Some Thrills to Rather Familiar Story Material

"OUT OF THE STORM"

Eminent Authors Prod.—Goldwyn

DIRECTOR ..... William Parke
AUTHOR ..... Gertude Atherton
SCENARIO BY ..... J. E. Nash
CAMERAMAN ..... Andre Barlatier
AS A WHOLE..... Moves along at good pace; well made production but doesn't contain anything new for picture patrons.
STORY..... Adaptation of Gertrude Atherton's "The Tower of Ivory"; same plot has been done many times before.
DIRECTION..... Furnishes some fair thrills in the wreck scene; generally very well handled.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Always clear
CAMERA WORK ..... Good
PLAYERS..... Well known and capable cast
EXTERIORS ..... Adequate
INTERIORS ..... Satisfactory
DETAIL ..... No very noticeable errors
CHARACTER OF STORY..... Girl who is willing to give up lover and marry the man who has made her career possible.
LENGTH OF PRODUCTION..... 5,146 feet

The producers haven't spared efforts in giving a satisfactory production to their adaptation of Gertrude Atherton's well known novel, "The Tower of Ivory." Also they are to be congratulated on their choice of title which at least has some bearing on the story. A well selected cast headed by Barbara Castleton, Sydney Ainsworth and John Bowers give pleasing performances. Some folks may resent the fact that Lawson Butt was handed such a meagre role. He only appears in two or three scenes. It would seem that his ability is deserving of more consideration.

Director Parke has seen to it that the action moves along at a good pace and there are some lively moments—a shipwreck and a convict's escape—that will go long way toward putting the picture over. The story itself, the same old eternal triangle, doesn't contain anything very new to photoplay patrons. They have seen the same plot time and again—the woman who would marry a man out of gratitude, thereby sacrificing her love for another.

The best thing about "Out of the Storm" is the fact that it keeps moving and the action is never allowed to drag. This compensates in a goodly measure and then too the thrill furnished by the shipwreck will have the desired results. It is very realistic and exciting while it lasts. Also, the escape of Ainsworth as the convict, while improbable, works up a degree of suspense. The writer of the scenario has developed things in a backwards sort of fashion at times, having events happen and explaining afterwards, but it doesn't seem to deteriorate its logic any.

Al Levering takes Margaret Hill from a notorious dive and through his efforts she becomes a singer. Just as she is about to join an opera company Levering confesses to Margaret that the money which afforded her musical education was stolen by him and that he has been convicted to a term in prison. Levering admits his love for Margaret and asks her to wait for him. She promises.

Aboard ship Margaret is seen by John Ordham, brother of Lord Bridgeminster and heir to the title. Ordham is struck by the singer's appearance but does not make her acquaintance until the ship is wrecked and he saves her life. They are picked up by different boats and lose track of each other. Five years pass. Margaret becomes a famous singer. Ordham becomes engaged to Mabel Cutting. At the opera he sees Margaret and later visits her. He breaks his engagement and they plan to marry.

In the meantime Levering escapes from prison and arrives at Margaret's home. Out of gratitude Margaret agrees to marry him and sends Ordham away. The officials track down Levering and he is killed trying to escape, leaving Margaret and Ordham to each other.

Talk About the Spectacular Shipwreck and Prisoner's Escape

Box Office Analysis for the Exhibitor

You have plenty of aids in this one to cover up the rather trite plot. There's the name of Gertrude Atherton and the fact that "Out of the Storm" is an adaptation of her well known novel, "The Tower of Ivory." Mention this fact for the benefit of the bookworms who like to see the picturizations of novels they read. You have a long list of well known players consisting of such favorites as John Bowers, Barbara Castleton, Lawson Butt, Sydney Ainsworth, and others, to work with. Play up the shipwreck and the spectacular escape at night of the convict. These two sequences are really good.

Catch lines could be used effectively along the lines of: "Out of the storm came ???? See for yourself in Goldwyn's adaptation of the Gertrude Atherton novel." Or if you want to hint at the nature of the story say: "Which one should she marry? The man who had made possible her success as a singer or the man who had saved her life and whom she loved? See what came 'Out of the Storm.'"

A PERSONAL MESSAGE TO THE AMERICAN PRODUCER

I have just arrived in your hospitable country, preparatory to the formation of the Cimena Sales Corporation, an organization which will specialize in the distribution of American Productions of quality in the United Kingdom. The new company will not in any way interfere with my affiliation with Hayward Productions, which organization I am happy to announce, is meeting with wonderful success.

Mr. Henry Cundy, my business associate, has accompanied me on this trip, and we have both put up at the Hotel Astor in New York where we will be accessible to the American Producer.

Our mission is to obtain the best American productions and we are prepared to negotiate at once for the acquisition of such productions for distribution in the United Kingdom. In this connection, we are pleased to announce that we are working in association with Mr. Walter Hoff Seely, American Representative of the Cinema Sales Corporation, whose offices are at 50 East 42nd Street.

(*Signed*) HARRY WARD

Spicey But Slim Comedy Made Constantly Amusing By Stars' Work

Douglas MacLean and Doris May in
"LET'S BE FASHIONABLE"
Ince—Paramount-Artcraft

DIRECTOR ..... Lloyd Ingraham
AUTHOR ..... Mildred Considine
SCENARIO BY ..... Luther Reed
CAMERAMAN ..... Bert Cann
AS A WHOLE.....Very amusing farce with considerable appeal for metropolitan audiences
STORY.....Gets a little far-fetched even for farce at times but registers many rattling good comedy sequences.
DIRECTION.....Very capable and appreciative
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
CAMERA WORK ..... Very good
STARS.....Get a lot of good comedy over as young married couple.
SUPPORT ..... Satisfactory
EXTERIORS ..... Very nice
INTERIORS ..... Adequate
DETAIL.....Stars register many good side points through expressions.
CHARACTER OF STORY.....Predicament of loving couple in suburban community where it isn't fashionable to observe ordinary conventions.
LENGTH OF PRODUCTION.....About 4,510 feet

A very amusing farce idea is the basis of "Let's Be Fashionable." It has been dressed up with a technically nice Ince production, contains a lot of pleasing exteriors, and has the benefit of very sincere and effective performances rendered by Douglas MacLean and Doris May. The rather blase character of the plot idea may serve to restrict the picture's appeal to metropolitan audiences, but at the same time they have handled the material in a conservative and proper manner.

A good many fine comedy sequences are unfolded and the situations in which the young married couple are precipitated are sure-fire farce comedy. The stars register a lot of good comedy business through their very clever individual work and build up scenes by means of clever and effective use of facial expression.

The Langdons, Henry and Evelyn, are the latest members of a fashionable suburban colony where it isn't considered good form for a husband to be seen in the company of his wife and vice versa. In fact, it is the thing in the colony for all married people to have a harmless affair with an affinity.

Deeply in love with one another the Langdons find themselves snubbed for this very reason. And so they decide to step into line with the rest of the colony's inhabitants. The comedy thereafter is naturally very broad farce, but it is handled with fine comedy sense and never allowed to overreach the bounds of respectability even though plausibility is outraged again and again throughout.

The plot may be a little slight, but they have built it up cleverly in the production and this value, together with the stars' performances, make for a continuous piece of comedy entertainment.

In support of the starring team appear Wade Boteler, Grace Morse, George Webb, Molly McConnell and Norris Johnson, all of whom do what is required of them satisfactorily enough.

With But Few Exceptions This Ought to Register Big

Box Office Analysis for the Exhibitor

It is probable that the well known family exhibitor, that is the exhibitor who caters to conservative family elements, will find some among his audiences kicking at the general tone of this picture. With these few dissenting votes accounted for, it may safely be said that "Let's Be Fashionable" will sweep on to the same popularity that has greeted the other MacLean-May releases, popularity so firmly established by their first great success, "Twenty-three and a Half Hours' Leave."

The story gives you ample opportunity to put a little spice and pep into your advertising of the picture. Such catch lines as "To be fashionable the Langdons, young and very much in love, found that they required a little scandal in the family! But scandal is hard to get when you don't want it," "There are some quarters where it isn't considered fashionable for a husband to be in love with his wife or vice versa! And Henry and Evelyn Langdon wanted to be in the midst of the social swim. But they were in love. See—," may answer the purpose.

Gives the stars a good play and mention their previous successes. You might also find that the name of Luther Reed, the scenarist, is of benefit in the advertising considering the various successes he has had. And don't forget the name of Ince and the guarantee of production that it stands for.

Not the Best Story for Jack Pickford but has been Well Produced

Jack Pickford in
"DOUBLE-DYED DECEIVER"
Goldwyn

DIRECTOR ..... Al. Green
AUTHOR ..... O. Henry
SCENARIO BY .....Edward T. Lowe, Jr.
CAMERAMAN .....C. R. Cook
AS A WHOLE.....Carefully produced but not suited to the personality of the star; drags badly at times.
STORY.....Not entirely convincing but follows logical sequence even though it has implausibilities.
DIRECTION .....Does much to make the picture get over as well as it does.
PHOTOGRAPHY ..... Very fine
LIGHTINGS ..... Good
CAMERA WORK ..... Splendid
STAR .....His personality pleasing as ever
SUPPORT ..... Adequate
EXTERIORS .....Some beautiful shots
INTERIORS ..... Real
DETAIL .....Too much of it
CHARACTER OF STORY.....Texas "bad boy" reforms through mother love he had never known.
LENGTH OF PRODUCTION.....4,876 feet

As in previous Jack Pickford releases, "Double-Dyed Deceiver" maintains the same standard of production, an unstinted and almost lavish production as far as providing an atmosphere is concerned. The story requires a South American locale and the mansion, gardens and drives certainly bear out the intention. The photography, as usual, is the best.

But there is something about "Double-Dyed Deceiver" that isn't just right. And it's the fact that the story doesn't suit the personality of Jack Pickford. Once fans have seen him in such pictures as "The Little Shepherd of Kingdom Come" and "Huckleberry Finn," roles of the country boy type, it's just a little difficult to imagine Jack as a "gun fightin' kid." Of course he reforms and becomes a regular prodigal son with a little romance to finish it up, but it's a bet that the majority of folks will want the romance earlier.

Detail is laid on a trifle too thick at times causing the action to drag. O. Henry has endeavored to show what mother love can do and in his character of the "Llando Kid" he aims to impress that no matter how bad a man may seem, there is always his better self which can be brought out. In this instance he shows how the Texas "bad boy" became a loving son by means of a mother love that he had never known.

The star is ably supported by a well chosen cast. Sydney Ainsworth is the villainous character, while James Neill and Edythe Chapman portray the father and mother who believe the Llando Kid to be their lost son. Marie Dunn plays opposite the star.

In order to escape trial by jury for the killing of a young gambler in Texas, the Llando Kid flees to South America where he goes to the American Consul, Thacker, who notices a resemblance between the Kid and the long lost son of Senor and Senora Urique. He sees in the resemblance a scheme to further his plans to secure some of the Senor's wealth.

Thacker takes the Kid into his confidence and they start the project. The Uriques are overwhelmed to find their son and he is installed in their beautiful home. But instead of carrying out his plan the Kid is reformed by the affection and devotion of the happy mother, and when it comes time to loot the safe he backs out. Then too he has fallen in love with Estelle. He confesses to her but she forgives him and he remains the son of Senor and Senora Urique. Thacker is silenced by the Kid's threat to kill him if he squeals.

Link Up the Names of the Star and Author in Exploitation

Box Office Analysis for the Exhibitor

This is a Jack Pickford production and an O. Henry story. In these two facts you have your best working material. While it is more likely that the majority of the star's admirers prefer him in a different type of role, there may be those who will like him as well as a "gun fighter." Certainly everyone will be satisfied with the production given O. Henry's story of the Texas "bad boy" who was reformed by the love of a mother.

Use the star's name in the largest type, but for those who have read the O. Henry story perhaps you had better link up the title as well. Catch lines could read: "Music will tame wild beasts and kindness can reform bad men. See how 'The Double-Dyed Deceiver' reforms. Jack Pickford's latest picture is a story of a deception that lead to his reformation. See it at the .....theater."

May Allison Very Much At Home In Satisfactory Offering

May Allison in
"THE CHEATER"
Screen Classics-Metro

DIRECTOR ..... Henry Otto
AUTHOR ..... Henry Arthur Jones
SCENARIO BY ..... Lois Zellner
CAMERAMAN ..... W. M. Edmond
AS A WHOLE..... Satisfying offering that holds the attention fairly well; not unusual but will please "fan" audiences especially.
STORY..... Not unlike "The Miracle Man" in theme; improbable, perhaps, but contains screen ingredients.
DIRECTION..... Has handled material very well
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Clear
CAMERA WORK ..... Good
STAR..... Convincing in the role of "The Cheater"; some pretty close-ups of her.
SUPPORT..... Very much subordinated to allow the star every opportunity.
EXTERIORS..... Many beautiful scenes
INTERIORS..... Look like the real thing
DETAIL ..... Nothing very wrong
CHARACTER OF STORY..... Professional fakers at work with the regeneration of one.
LENGTH OF PRODUCTION..... About 5,500 feet

Except that's in this case it's a "miracle girl," there isn't a great deal of difference in the themes of "The Cheater" and "The Miracle Man." Henry Arthur Jones has developed the same idea, that of faith as a power to heal, bringing it about through the medium of a professional faker who is later regenerated through the love of the one she is deceiving.

Despite the similarity there is enough distinction about "The Cheater" to get it by on its own merit. The story is interesting in its way and it has been given a thoroughly adequate production. The director has maintained an even interest throughout and displayed considerable ingenuity in several instances.

"The Cheater" does not contain the pathos of "The Miracle Man" nor is the biggest play made upon the "faith as a healer" idea. On the contrary, they have elaborated on the trickery of the "work dodgers" and delved into the workings of their trade. Much amusement is afforded in the various disclosures of these frauds.

One scene particularly showing how wealthy women pay enormous fees for a peep into the future, has been well done. The lady is requested to place her handbag on the chair beside her and while the medium gazes into the crystal his accomplices take the bag, note its contents on a blackboard, replace the bag and then place the board in a position to be seen by the medium but not by the lady in search of her future. In this way he tells her various marvelous things about herself.

Of course there will be those for whom this will have little appeal because of its improbabilities, but for the average photoplay audience it will in all likelihood be favorably received. The fact that the girl reforms and marries the man she has been deceiving is not a probable ending, but it is the ending that will meet with the public's approval, which is all that is necessary after all.

After fleecing the guests at a fashionble health resort, Lily Meany (May Allison) and her father set up a new project. Lily becomes Vashti, the healer, and professes that by her purity and fasting she has the power to cure the ills of the wealthy. Upon the recommendation of Mrs. Prall, who claims Vashti cured her, the girl goes to the home of Lord Asgarby to cure his invalid little sister.

The child begins to improve, but Vashti's fraud is suspected by the family doctor, who watches her closely. Finally, when she finds herself in love with Lord Asgarby, Vashti confesses but is forgiven. The child is miraculously cured and Vashti and the Lord are married.

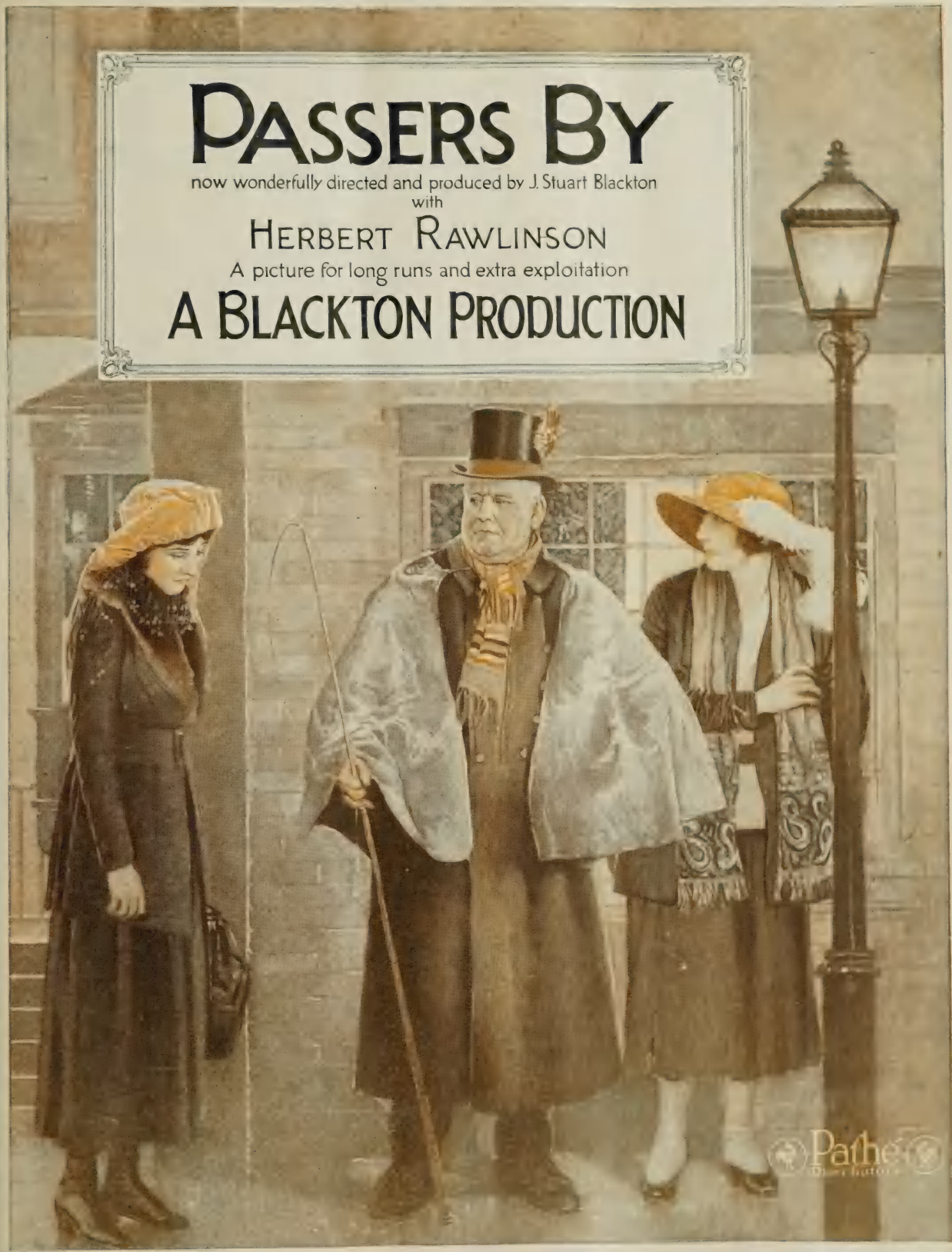
Has A Variety Of Appeal. Should Be A Good Box Office Attraction

Box Office Analysis for the Exhibitor

Despite its similarity to the well known "Miracle Man," Metro's adaptation of Henry Arthur Jones' "Judah," should have no difficulty in going over satisfactorily on its own merits. It has been given a splendid and careful production, is well directed and the cast is a good one. The star is well suited to the part, although she may furnish a shock or two by the manner in which she gets away with many cigarettes and a few poses showing her much at ease with her feet up on a table. There will also be those who won't obect to this.

If you care to make a point of the power of faith to heal, this should attract a certain crowd. Again you can appeal to still another class by sticking to "The Cheater" idea. Ask them if they know the inside workings of professional fakers. Promise them some startling disclosures of their tricks. It should get them. Or say, "She cheated the man she loved. Did he forgive her? See for yourself in 'The Cheater' at the———theater."

Pathé
Distributors
Go to your window and watch the passers by.
What do you see?
Just men and women dressed more or less to a common plan?
Or do you see the Joy or Sorrow, the Happiness or Pain, the Greed or Generosity, the Licentiousness or Chastity which lie concealed within?
C. Haddon Chambers saw beneath; he wrote a great big human play,
"PASSERS BY"


PASSERS BY
now wonderfully directed and produced by J. Stuart Blackton
with
HERBERT RAWLINSON
A picture for long runs and extra exploitation
A BLACKTON PRODUCTION
Pathé

Small Knowledge Of Comedy Displayed In Making This

Owen Moore in
"THE DESPERATE HERO"
Selznick-Select

DIRECTOR ..... Wesley Ruggles
AUTHOR ..... Chester Franklin
SCENARIO BY.....Zelda Crosby
CAMERAMAN .....Not credited
AS A WHOLE.....Too much clowning around in this—they rely too much on star and never strike a good comedy tempo.
STORY.....Doesn't adhere to one strong line of action sufficiently to create real interest.
DIRECTION.....Certainly doesn't show any real pep or comedy spirit.
PHOTOGRAPHY.....Generally very good
LIGHTINGS.....Fine after a few bad scenes at the start.
CAMERA WORK.....Average
STAR.....Is altogether too lazy in this to put any big laughs over.
SUPPORT.....Seems lost several times
EXTERIORS.....Very beautiful suburban stuff
INTERIORS ..... Satisfactory
DETAIL ..... Inconsequential
CHARACTER OF STORY.....Predicament of a young man with plenty of creditors and no money.
LENGTH OF PRODUCTION.....5,608 feet

This picture doesn't contain the necessary vital spark of comedy to register it a success. They haven't gone about producing it in the right way. In the first place they have neglected to center on a main line of action. The scenes herein skip from one line to another and in this way the interest is lost. What there is of real plot fails to put in an appearance until the third reel and even then it isn't briskly developed.

Lack of proper comedy tempo is another fault. Comedy of the type they were striving for here needs a very rapid tempo. Instead there is clowning galore. The star is catered to in almost every scene and he doesn't show much. He stands around with a pair of overalls hanging on him by one strap and seems to strive for his comedy by waving his arms about in a ludicrous fashion. Really it looks as if Owen Moore had just been too lazy to get up and do something in his role in this.

This profuse catering to the star seems to be a common fault in all the Owen Moore pictures. The producers don't seem to realize that they should strive to make him the exponent of their comedy instead of endeavoring to make himself the comedy.

They get a few laughs after the characters have been planted by showing Moore in a scene with a flivver that won't stand still and let him fix it. But this spot is followed along by some pretty tedious action that registers little of anything. They eventually get down to putting Moore in a predicament where he is forced to work as hired man for a political boss who is blocking him in his effort to dispose of an oil well.

They start into this situation in a promising way, but suddenly decide to clown around some more and there is a full reel in which the plot stands still. Nor does it ultimately wind up with any brisk concluding sequence. The father of the heroine comes to Moore to tell him that he will take him in his firm as partner and also give his consent to the marriage. The villain tries to queer him by bringing in a vamp who claims him as the father of four children, but the effort falls a failure even as does this final desperate attempt for laughs.

Moore is supported by Gloria Hope, Emmett King, Henry Miller, Jr., Charles Arling, Nell Craig, Arthur Hoyt and Virginia Caldwell, who seem at times to be quite at sea in endeavoring to interpret their roles.

You Might Chance It On This If Star Has Following

Box Office Analysis for the Exhibitor

It is true that this contains some laughs and it may register after an average fashion with those fans who appreciate Owen Moores work. Before audiences where he doesn't boast of any more than average popularity the stuff in this is going to have a pretty hard time getting over.

If you think, however, that your audiences are fond enough of the star to accept his rather lazy performance here, play him up and have a go at the comedy possibilities of the plot in your advertising. "Ever see a man auctioned off at a country fair? That's what happens to Owen Moore in 'The Desperate Hero.'" "He was forced to work for two weeks as hired man for his business enemy! That's what starts the fun in 'The Desperate Hero.' See the rest of it." These are lines that might be used advantageously in advertising the production.

Highly Amusing Comedy; Only Drawback is Bad Beginning

William Farnum in
"THE JOYOUS TROUBLEMAKER"
Fox

DIRECTOR ..... J. Gordon Edwards
AUTHOR ..... Jackson Gregory
SCENARIO BY ..... Charles Kenyon
CAMERAMAN ..... John Boyle
AS A WHOLE.....Sure-fire comedy that picks up to fine pace after start that is marred by awful efforts at comedy in subtitles.
STORY.....Gives star very interesting and amusing character and provides him with number of great comedy sequences.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Satisfactory
STAR.....Makes most of amusing role that gives him many opportunities.
SUPPORT.....Louise Lovely very good foil
EXTERIORS.....Exceptionally pretty mountain and stream shots.
INTERIORS ..... Appropriate
DETAIL.....Much of comedy striven for in subtitles obviously doesn't belong.
CHARACTER OF STORY.....Romance of rich girl and man who amusingly forces himself on her.
LENGTH OF PRODUCTION.....About 5,000 feet

After a most unpromising beginning, "The Joyous Troublemaker" develops into a sure-fire comedy with some great sequences between William Farnum and Louise Lovely in which much that is refreshingly original is revealed. The bad start is caused by the author of the subtitles. These are just like some of the awful ones that have appeared in the George Walsh comedies. They strive for a laugh so hard that they just naturally fall flat. They are neither humorous nor explanatory, don't belong in the action and never should have been put there.

Once they start picturing the real story, however, the title writer steps along in much better style. Such pieces of wit as, "When the government heard he was in Panama, they put locks on the canal," and "a saloon that kept everything but the ten commandments" are old but still useful in coaxing laughs. "You tell 'em Bell, my line's too phoney" is of more modern origin.

But by the grace of several excellent comedy sequences the subtitles become more and more subdued as the action goes on, gradually developing into sane and normal scenes.

The picture is merely the unusual romance of Bill Steele, fisherman and sportsman, and a rich young lady, Beatrice, nicknamed the Queen, who thinks she takes a dislike to him at their first meeting. An exceedingly melodramatic villain hovers in the offing, doing his darndest time and again to accuse Bill of his own dastardly acts before the girl. He seems rather foreign to the other elements of the picture as Henry Heerbert is inclined to overdraw him.

The first sequence between Bill and the Queen when she believes him a reporter is a fine laugh. The subtitles here are natural and emphasize the comedy points of the action. The sequence showing the girl forced to come and cook Bill's luncheon is another one fraught with fine comedy. In fact the various clashes between the two are the highest comedy spots in the picture.

The bit showing Bill trying to get a drink on returning to the United States after a long absence is also very funny and the manner in which he disposes of the three toughs by tieing them to a heavy log and marching htem off toward town is a trick that will ge a big laugh. Then here is a spectacular bit when they turn a whole river of water on these same men who plan to cheat Bill out of a mine.

All in all this ought to go very well. As regards location of the action and some minor details it is very often befuddling but the comedy by far makes up for this. G. Raymond Nye and Kewpie Morgan appear in addition to those mentioned.

Something Different For Farnum That Should Go Big

Box Office Analysis for the Exhibitor

The name of William Farnum usually stands for a western melodrama and they certainly hand you a surprise, nd a very pleasant one, when "The Joyous Troublemaker" develops into a comedy. Farnum has a keen comedy sense and handles his role here as if he enjoyed it hugely. And this attitude of his is infectious. The great majority of those who see this are going to enjoy it hugely.

The title isn't a very good one. It is appropriate but not specially attractive. Be sure, therefore, to bring out the comedy value of the production in your advertising matter. It might also be worth while to dwell on the fact tha this type of enertainment is unusual for the star. Make a special bid to his admirers to see him in this role. Promise them something of a surprise. And certainly his admirers are going to think a lot more of him after seeing this.

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A Glorious Romance of Love and High-Seas Adventure

TRULY, a great picture. A rousing, stirring picture. A romantic picture. A story that sweeps you up out of your humdrum life and carries you off to sea—to fight with strong, silent Elmo Lincoln against the perils of mutiny on the high seas—to fall in love with a beautiful woman and sacrifice liberty for her sake—to make a miraculous escape from the fetid dungeon of a southern republic and become master of a colony of beach-combers, conquering them by might of fist and brain and then—to save the one woman from a terrible fate in the midst of red revolution. Splendidly acted by a great company in outdoor scenes of tempest and sunshine rarely equalled for their marvelous photography. One of the few big productions of the year.

Starring

ELMO LINCOLN

Directed by REX INGRAM *Story by* J.G. HAWKS

UNIVERSAL-JEWEL SUPER-PRODUCTION

Very Sympathetic Story With Star Well Cast

Eugene O'Brien in
"THE FIGUREHEAD"
Selznick-Select

DIRECTOR ..... Robert Ellis
AUTHOR ..... John Lynch
SCENARIO BY ..... R. Cecil Smith
CAMERAMAN ..... Not credited
AS A WHOLE..... Sympathetic story with star well cast and finely handled spectacular scenes result in very satisfactory picture.
STORY..... Just suits star—well constructed and containing rising suspense.
DIRECTION..... Contains number of slips in timing of parallel sequences and in detail.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Very good
CAMERA WORK ..... Commendable
STAR ..... Right at home
SUPPORT..... Very good; Anna Nilsson opposite
EXTERIORS..... Varying and very appropriate
INTERIORS ..... Realistic
DETAIL..... Director shouldn't have let star look so slick after fight or shown romantic touches in middle of golf tournament.
CHARACTER OF STORY..... Idler nominated mayor by crooked politicians as "figurehead"—he turns tables on them.
LENGTH OF PRODUCTION..... About 5,500 feet

Here is a distinctly pleasing picture with the star very well cast in a story that caters directly to the common sympathy and which rises in power of suspense as the action progresses. The role of the sportsman and society idler, nominated for mayor by conniving politicians as a figurehead, who turns upon them and makes a winning fight for a clean ticket suits Eugene O'Brien to the ground and he makes as much of the part as its many possibilities afford him.

There are some excellent mob scenes coming in the latter part of the picture during the very realistic debate between Sheridan Dows, the figurehead, and his opponent, Durfee. The scandal that Durfee has printed in his paper about Dows causes a riot in the hall which is only broken up by two mounted policemen who charge up the aisle and take the much menaced Durfee in charge. This whole sequence is excellently done and carries no small amount of suspense and thrill. The election night scenes are also well pictured with all the various details of the real article.

The picture as a whole registers very well indeed. After Dows has been nominated he starts in winning popular favor to the dismay of Durfee and his minions, who believed the opposition ticket would win in a walk. The story merely relates of the manner in which Dows fought against them and won. The best dramatic sequence aside from those already mentioned is the one in which Durfee plans to frame up Dows with Mary, his fiancee and co-worker. How this plan is frustrated makes a stirring sequence although the action parallel to it showing the reporters and cameramen coming to get the scandal story is not timed correctly with the main line.

O'Brien gets very satisfactory support from such capable players as Anna Nilsson, Joseph Girrard, Edwin Stevens, Ed Brady and Kate Price.

LUTHER REED

AUTHOR OF:

BELOW THE SURFACE

ADAPTER OF:

BEHIND THE DOOR
MARY'S ANKLE
LETS BE FASHIONABLE

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AUTHOR OF the three-act comedy "DEAR ME" now in its 16th week at Court Theatre, Chicago

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Advt. rates 175 Dollars per page Special positions 25% extra.

Very Acceptable Western With Rather Unusual Story

William Russell in
"TWINS OF SUFFERING CREEK"
Fox

DIRECTOR ..... Scott Dunlap
AUTHOR ..... Ridgwell Cullum
SCENARIO BY .....Julius G. Furthman
CAMERAMAN ..... Clyde DeVinna
AS A WHOLE.....Very acceptable western
STORY.....A little bit out of the ordinary—characters interesting and well drawn.
DIRECTION ..... Satisfactory
PHOTOGRAPHY .....Varying from good to fair
LIGHTINGS ..... Average
CAMERA WORK .....Satisfactory
STAR ..... Very good
SUPPORT.....Good types and good performers
EXTERIORS ..... Western
INTERIORS ..... Usual
DETAIL ..... All right
CHARACTER OF STORY.....Hero brings back erring wife of friend and defeats ends of villain.
LENGTH OF PRODUCTION.....About 5,000 feet

"Twins of Suffering Creek," after opening with the usual western's display of gun fighting in the main street of a frontier town, soon after develops into a picture that commands attention because it is just a bit out of the ordinary in the way of plot and principal characters. This atmosphere of newness which is maintained throughout the picture despite the showing of some conventional situations between heroine and villain, combined with some good light comedy moments, results in a very acceptable western production.

William Russell is the hero of the town of Suffering Creek. In a card game he detects Jim Pemberton cheating. Instead of the usual gun fight a hand is dealt to determine which man shall have the first shot at the other. Jim wins. He sets the time of the shooting at five o'clock three days later.

In the meantime Jim has persuaded Jess Jones, the only married woman in Suffering Creek, to leave her husband. She agrees only after Jim has promised to send for her little twins the next day. Jones is heartbroken when he discovers his wife's absence and goes after her. However, he receives a severe beating from Jim's men and returns to his home hopelessly downcast.

They work in some good light scene showing Bill, his pal, Sunny Oak, a gruff fellow and Little Casino, a dance hall girl in love with Bill, with the deserted twins. These register as sure fire in the way of humor and sentiment. After Jones has failed in his effort to bring back his wife, Bill goes for her and brings her home as she has discovered that Jim is a bad actor.

The next day Bill drives the stage coach containing the gold shipment to the next town and is severly wounded by bandits, operating under Jim's direction, but he reaches his destination with the shipment intact. He insists on driving back to Suffering Creek to keep his shooting date with Jim, but Jones has at last found his opportunity and killed him. Thus Bill is relieved of the necessity of permitting Jim to have a shot at his life and saves himself for Little Casino.

The attack on the stage coach and Bill's success in driving through the bandits is a good rapid sequence and produces a real thrill. The action subsequent to this is pretty intense and the interest is kept at a high pitch until the conclusion.

Russell works to advantage in the hero role and receives very good support. First honors go to E. A. Warren for his sympathetic portrayal of Jones and to Joe Ray, who appears in the light character of Bill's pal, Sunny Oak. Louise Lovely is Little Casino and Florence Deshon has a prominent part as Jess Jones, which she handles fairly well. Henry J. Heerbert, Bill Ryno and Malcolm Cripe and Helen Stone as the twins complete the cast.

Ought to Please the Majority of Audiences

Box Office Analysis for the Exhibitor

This story has some original twists and because of these and the generally satisfactory treatment accorded the whole picture it ought to get over very well with most audiences. It doesn't stand above the average line of western stuff that Russell has made, but certainly is better than his last two Fox pictures.

The poker hands and the result which hangs on the deal can be played up profitably in the advertising of the picture. A line such as "Had Life or Death stacked the cards? Bill's chances of living depended on a poker hand! Did he win the pot of Fate?" might be used to advantage. If you want to adopt this line for a lobby display an effective one might be the exhibition of two poker hands, one ace high, the other king high, all the other cards being low. "The King meant Life, but the Ace meant Death," could be used beneath them.

ROBERTSON-COLE

CONCLUSIVE PROOF of EXCEPTIONAL PRODUCTION QUALITY

The HEART of TWENTY

with **ZASU PITTS** and a NOTABLE BRENTWOOD CAST

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To ROBERTSON-COLE COMPANY

Gentlemen:

We wish to advise you that the majority comment on your photoplay "HEART OF TWENTY" reviewed by The National Board of Review on 5-20-20 was as follows:

ENTERTAINMENT VALUE EXCELLENT EDUCATIONAL VALUE

ARTISTIC VALUE: Dramatic interest of story COMEDY SUSTAINED Coherence of narrative EXCELLENT Acting VERY GOOD Photography GOOD Technical handling EXCEPTIONAL Costuming (if period production) Atmospheric quality—Scenic setting EFFECTIVE Historical value (if period production)

MORAL EFFECT EXCELLENT

GENERAL COMMENT: THIS WAS CONSIDERED ONE OF THE MOST EFFECTIVE COMEDY PICTURES OF THE YEAR. THE SPIRIT OF ITS ATMOSPHERE AND ITS CHARACTERS IS CREATED WITH GREAT CHARM AND HUMOR. THE PICTURE AS A WHOLE SEEMS TO WARRANT ITS BEING PLACED IN THE NATIONAL BOARD'S LIST OF EXCEPTIONAL PICTURES.

THE FUNCTIONS OF MOTION PICTURE REVIEW.

The critics of ... cture advise regarding morally objectionable elements before they are presented to the public. They ... the judgment of the typical audience. They appreciate the necessity of liberty of speech and liberty ... circumstances must these be curtailed. The critics must give full liberty to ideas presented ... of propaganda, historic interpretation, tragedy, comedy, current events, etc. At the ... which is being amused, entertained or inspired, must be given the right to register ethical convictions. ... of Review through its members aims to perform this service for society with broad-mindedness, liberty ... justice. It avoids enforcing personal opinions. It does not believe in coercion. It searches ... mental convictions and renders decisions which it is convinced will have broad public support. ... extra-legal b... having no legal power resident in itself, its decisions become effective through ... public opinion re... the treatment of the subjects represented, and which it seeks to gauge and ... non-official correspondents of the National Board of Review in all parts of

NOTE:

... m applies to all that which is entertaining or interest-holding. ... plies to pictures that are instructive in science, industry, travel, and the ... cs, or that are illustrative of customs of people and ways of living of differ-

... moral effect of the picture either consciously or unconsciously produced. ... preted broadly to include the acting, the drama itself, the stage settings, ... opriateness of the production to the story treated, the costuming, and the

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES.

Terribly Slow Tempo Holds This One Down

"BLIND YOUTH"
National Picture Theatres, Inc.

DIRECTOR ..... Ted Sloman
AUTHORS.....Lou Tellegen and Willard Mack
SCENARIO BY .....Katharine Reed
CAMERAMAN ..... Max Dupont
AS A WHOLE.....Very slow picture that only works up real interest in closing scenes—subtitles way out of story's mood.
STORY.....Has been produced in such slow tempo that it seldom has chance to register.
DIRECTION.....Certainly didn't speed action in this sufficiently.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK .....Average
PLAYERS.....Cast headed by Walter McGrain, Ora Carew and Leatrice Joy suffers from slow tempo.
EXTERIORS ..... Satisfactory
INTERIORS.....Most of them good; hero's home far too lavish.
DETAIL.....Some very good; bits of it poor
CHARACTER OF STORY.....Hero's regeneration after having been dragged down by inconsiderate "wife."
LENGTH OF PRODUCTION.....About 6,500 feet

Whatever possibilities there were contained in this adaptation of the play, "Blind Youth," have been almost completely buried due to the abnormally slow tempo of the action. Probably it was realized that a very conservative tempo was needed to bring out the high lights of the plot, but in this case they have gone too far altogether and as a result the picture drags so that it is a job to sit through it.

In addition to this there is the very serious fault of the subtitles. The majority of them are totally out of tune with the action itself. They weren't prepared in the right mood and as each one is shown the spectator is jarred out of the atmosphere created by the action.

The director has made a big mistake also in showing the hero in a mansion that would do credit to a Rockefeller's purse, just because one of his statue's was a success. Certainly no sculptor can afford a young palace to live in even though critics and public do acclaim one of his figures. His house and the way he lives give the impression that he cleared nothing under two million on his work.

In Paris, Maurie Monnier, a promising artist, marries Clarice, a model who spends all his money and gives him no inspiration. Her Latin idea of a wife's freedom clashes with Maurie's and they part. He goes to America to seek his mother and brother, whom he hasn't seen since when a child. They have little use for him because he is poor. On the point of suicide he meets Hope, another model, who inspires him to success and he makes a great name on his figure, "Blind Youth." Then his mother and brother decide they'll live with him.

Clarice comes to America and finds Maurie. She is ready to return to him, but realizing that he loves Hope, confesses that she never really married him in Paris because she already had a husband.

The best action in this is toward the end between the mother and her two sons, Maurie idealistic and unselfish, the other his exact antithesis. They make a number of plays for comedy throughout the picture, but while these are sometimes effective they aren't part of the main action and further tend to make it uninteresting as a result.

Walter McGrail, Ora Carew, Leatrice Joy, Clara Horton, Claire McDowell, Joseph Swickard, Leo White and Buddy Post are all inclined to feel the weight imposed upon them by the exceedingly slow tempo of the production.

No Star In This But Authors' Names Should Attract

Box Office Analysis for the Exhibitor

This one had possibilities but they are obscured. There still remain good advertising possibilities, but it wouldn't be well to go very strong on them inasmuch as the picture won't live up to anything in the superlative degree you happen to say about it.

You would do well to portray it as the struggles of an artist to achieve success, stating that the scenes are laid in the Latin quarter of Paris and in New York. This theme always proves quite attractive to the public and if you don't go into details and praise up the story this would be the best way to present it.

You haven't got a recognized star to feature here but most everyone knows the names of the authors, Lou Tellegen and Willard Mack. State that the feature is an adaptation of their play of the same name.

One Reel Specials

"MODERN CENTAURS"

THESE ARE TRADE PAPER SUPERLATIVES, NOT OURS—

"Extravagance in praising this film is justified."—MOTION PICTURE NEWS.

"One of the most remarkable pictures that has been exhibited in this country."—MOVING PICTURE WORLD.

"Such marvelous feats of riding are seldom seen—even in a circus."—EXHIBITORS' TRADE REVIEW.

"Valley of 10,000 Smokes"

Alaska's Eighth World Wonder

NEW YORK DAILY PICKS IT AS A REAL "FEATURE"—

"A rare and unusual picture is being shown at the Criterion theatre in connection with the feature screen attraction in 'The Valley of Ten Thousand Smokes,' the National Geographic Society's camera record of its expeditions to the Katmai crater, aptly described as Alaska's 'eighth wonder of the world.'

"To my mind here is another screen offering which will popularize scenic attractions in preference to some of the so-called 'feature pictures.'"—NEW YORK GLOBE.

"There can be no question that this is a great picture, a stirring entertainment."—NEW YORK COMMERCIAL.

"It is without question the most unusual nature picture ever shown on Broadway."—BROOKLYN STANDARD-UNION.

THESE are the first two of the Single Reel Specials which will be offered only when unusual quality justifies such classification. They present absolute proof that mere length does not make the picture. "The Valley of Ten Thousand Smokes" records the most remarkable manifestation of Nature the screen has ever recorded—a scientific marvel told with a popular appeal. "Modern Centaurs" is a succession of thrills, counterstamped with evident genuineness.

These pictures will make MORE people talk about your theatre.

Always the supreme in short subjects.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

Some Short Reels

"A Happy Fool"—Universal

When an Easterner arrives in the west and makes too favorable an impression on the belle of the town, the foreman of the heroine's range is handed a knock-out punch by the little green monster jealousy and plans to eliminate his rival. James B. Warner is the good boy and Helen Lynch the leading lady who frustrates the villain's foul plots. While this does not at any time become too serious, it has the proper amount of action blended with bits of comedy and will interest. Louis D. Lighton is responsible for the story.

"All Dressed Up"—Pathe

In most of the Snub Pollard one reelers, they vary the character of the star more than they do the material given him. In this he starts out as a cabby and winds up as a self-invited guest at a party. There is little to laugh at most of the way, the biggest giggle coming when Snub produces a little bottle of liquor. A stately and portly official looking gentleman—he resembles William Jennings Bryan more than a little bit—walks toward him mysteriously, examines the fire-water and gives Snub a cork-screw of proportions. It's a good one on Bryan and will probably get a titter from any audience. Pollard incidentally looks funnier as the cab-driver than he does in evening clothes. Sammy, the clever colored lad, is not given as much to do this time as usual, which is unfortunate. The little fellow is an excellent foil for Pollard and always holds his end of it up efficiently. Summed up, this is an average one-reeler, the excellent technical production helping it.

"Edgar Takes the Cake"—Goldwyn

Booth Tarkington's first two Edgar stories screened by Goldwyn were extraordinarily good. The third was also humorous although not quite as funny as the others. This one too is much above the average comedy as far as actual quality is concerned. It lacks, however, the unique and delightful twists to be found in the others and the same continuity of theme. The opening school-room scene is not essential to the plot and as for the scheme of having the inconvenient errand imposed on Edgar make up the greater part of this—that plan was employed in the preceding number of the series. Johnny Jones as Edgar is in the limelight practically all the way through this, while Buddy Messenger and Lucille Ricksen are as usual included in the support. Mason K. Litson directed this and Barbara Kent has again penned the scenario.

"Biff Bang Bomb"—Christie

Jimmy Harrison, who is featured in this together with Dorothy Devore, is also credited with writing the story for this single reel. While the basic plot of the offering is not a new one, he has secured what actually amounts to a new angle, added the atmosphere of a newspaper office at the start and otherwise made it a meritorious vehicle. Dorothy Devore, who plays the other leading role, is a girl who is both attractive and an able performer. Beyond dobt she possesses possibilities which should ultimately lift her out of the one reel comedy class. At the start, Harrison is an inefficient reporter whose failure to secure news results in his being discharged. George French is the editor-in-chief and Miss Devore, his daughter, who loves the delinquent news hound. The loving pair concoct a Bolshevik plot (a real Bolshevik plot is mixed up with it) to enable Harrison to secure a story. It results in their being caught, escorted to jail, cleared and a happy finish. French is a capable performer but does not fit into the role of newspaper editor. He neither dresses nor looks the part and in addition smokes a pipe. Editors smoke cigars as a rule.

"Three Raisins and a Cake of Yeast"—Fox

The dangers of the home brew are humorously exposed in this animated cartoon in which Mutt and Jeff are again the principals. The little fellow sneaks some of the stuff into Mutt's grape juice glass and the reaction is akin to the effect of dynamite on a peaceful hillside. There is some very good comedy stuff when Mutt looks in the mirror and sees a whole row of reflections and then again an entire army of himself. The artist has again permitted his imagination to run riot and this combined with his fine technical knowledge of his craft has resulted in one of the best of the Mutt and Jeff numbers.

"Home James"—Christie

Rather thin as far as the theme is concerned and lacking real comedy value, this single reel Christie does not register any too heavily. Most of the humor seems to center about a number of changes of disguise Eddie Barry who again overacts, effects, in his efforts to determine the character of the man who would wed his niece. In a few places, this is of sufficient quality to provoke snickers, but most of it does not rise above the ordinary.

"A One Cylinder Love Riot"—Universal

From beginning to end, this is a continuation of knockabout bits, which in places do not register very heavily, but include enough commendable portions to hold it up. Billy Engel in a little flivver, which is introduced very cleverly, provokes a number of laughs and there is some more stuff of value after that. Judicious cutting would undoubtedly help this for there are a number of slow parts. In houses where they take to slapstick, this will go well; where audiences are discriminating it will not be accepted very readily. It is on the whole a bit above the average slapstick class.

"Ladies Must Dance"—Gayety

George Ovey's wearing of a variety of costumes furnishes the only laughable footage in this single reeler which has a theme that is so simple that it hardly merits the name. Ovey incidentally is a capable stepper and helps this along with his terpsichorean efforts which are in many cases laudable. It all concerns his antics as a dancing instructor. He secures the position after condemning dancing before his wife, who eventually finds out where he is occupied and leads him home.

"Grab the Ghost"—Pathe

Slapstick, seldom rising above the commonplace, is in evidence throughout this single reeler in which Snub Pollard occupies the principal role. From the very start, where Snub as the groom sits on the rear of the auto in which his bride rides in state until the finish where the ghost hoax is exposed, this fails to arouse more than passing interest but for one original scheme in the big chase that comes at the climax. A number of coppers arrive suddenly for no reason whatsoever, one of their number being exceedingly stout. When the policemen in single file endeavor to mount a flight of stairs and the portly member of the force blocks their way, the big laugh is sprung. Pathe some time ago turned out a spook comedy starring Harold Lloyd. Naturally, this being issued by the same organization invites comparison and it must be said that it ranks a poor second to the other.

"Kid-ing the Landlord"—Universal

Landlords are rather reticent at present about renting apartments when the prospective tenants possess such encumbrances as babies. In this the efforts of a couple to secure a flat in spite of the fact that there is a youngster in the case, form the theme. Ben Davis wrote the story and scenario for the offering which while a trifle slow in a few places, moves along nicely and has a few cute touches. An acceptable one reeler which is enhanced by the fact that it is timely.

Short Reels

"The Moonshine Feud"—Reelcraft

Moonshine, everyone will agree, is something worth while having a feud about in the present dry era. In this two reeler, however, the feud is not for the moonshine, but a struggle between a gang of liquor distillers and law abiding folk. Texas Guinan is the heroine and star, while T. N. T. Harvey is her leading man and Hal Fenner as the maker of fire-water causes everyone to hate him. Jay Hunt, as usual, directs and at the start faces the camera himself. They have a sort of trailer at the beginning and another at the finish showing scenes in what is announced as Texas Guinan's dressing room. Jay skips in with a manuscript and while he reads it, the rough and ready Texas tips an attentive ear. Follow: fadeout and then fadein, on big fight. Wow! A regular Kentucky crowd is attacking the heroic Texas and her family. Someone on the other side takes the proper kind of aim and her pa in the picture bites the dirty dust. And so it goes after the fight ends with the moonshiners trying to implicate her family. Harvey buts into the festivities long enough to have everyone biff him a few, but then when another big battle, which is drawn out a bit too much, takes place, arrives in time to capture the villains (all except those who were shot) and tell Texas how much he loves her. After that come another fadeout and fadein showing the initial scene in Tex's dressing room. She doesn't like the idea—says it needs some more killings, etc. And then Jay Hunt becomes peeved. It's stuff that her followers will like. Action and comedy combined with some novelty in the manner in which this is introduced and closed should put it over.

"Home Brew"—Universal

Although the title of this suggests that much liquor is to be dispensed and the result is to be considerable souse stuff, no aqua fortis makes its appearance except in one or two early scenes. There is a great deal of fast action and numerous girls in athletic costumes pose before the camera. It seems to be the custom in these comedies to devote as much of the footage as possible to the exposed ladies who usually hold attention and in some cases enable the productions to get by. In this, however, there is little that is really laughable and not even the shapely lasses are likely to enable it to score very solidly.

Another Flagg Satire

Some time ago Famous Players released a few satirical productions penned by James Montgomery Flagg, but discontinued handling them after a while. Last week, Jack Eaton flashed another one reeler conceived by Flagg's mind at the Strand, called "Pride and Po'k Chops." It is an offering which will not be let out, according to Eaton, and makes two characters from the sunny region the subject of humor. And it may be said in summarizing the piece that the same fault evident in the other Flagg reels is apparent again. The rather broad satire is much—very much too much—over the heads of the average audience, and even the Strand audience, which certainly is sophisticated, failed to greet it with more than a few slight titters. From a purely artistic point of view, this is not as good a comedy as some of the others of the set. It has several points that are really funny, but as Eaton puts it, "Most people do not seem to know what satire is."

Pathe Review, No. 50

The screen magazine is a type of amusement that can be made to possess both entertainment and instructional value. Its variety and the brevity of the various parts usually make it more interesting. Of the release of this type turned out recently, this one undoubtedly ranks close to the top. Two colored parts, one a slow motion study, a section in which Dr. Ditmars discusses the effect of music on several animals, an educational portion in which the manner in which new buoys are floated in place of those too old for efficient service, and the Spanish Fandango, interpreted by the Senoritas Mari and Juli Berdiales, celebrated steppers from Sunny Spain, all hold attention. The opening colored scenic is laid in the Orient and is followed immediately by the part dealing with the buoys. Thereafter, a French athlete performs a number of difficult gymnastic exercises. An elephant, monkeys, Arabian wild horse and porcupine show their feeling for music, and then the making of Seidlitz powders is taken up. Closin gis the dance part, in which there is a good opportunity for the enterprising musical conductor to get a good effect.

"The Jazz Bandits"—Fox-Sunshine

This comedy number contains a lot of good business, tricks and original ideas, yet at the same time it isn't coherent enough even for this type of picture. Most of the knockabout numbers have more or less of a plot and this one hasn't the least semblance of one. Furthermore two scenes stand out among the good ones as being in exceptionally bad taste. The egg cracking on the dome of the sleeping Glen Cavendar is terribly messy and will doubtless disgust most people. The other bit is the dropping of a greasy looking mess of food on a gentleman's head. This gag is still good for laughs despite its age if the stuff is clean. And it isn't here. With these bits eliminated "The Jazz Bandits" will stand as good entertainment because of its originality. The funniest sequence takes place in a hotel. The bandits keep their Ford in their bedroom, motor out into the hallway and descend to the lobby via an elevator. A sign reading "No Fords allowed in the halls after ten o'clock" is bound to register, and the bandits being pinched for speeding in the hotel lobby is another trick that gets over well. At the end there is some good stuff pulled with a barber shop as the setting and the picture ends with the usual chase, although it isn't played up in the conventional spectacular fishion. Roy Del Ruth directed this and others in the cast besides Cavendar are Dave Morris and Ethel Tears.

"The Great Round-Up"—Universal

Arthur Henry Gooden is the author of this two reel western in which Dixie Lamont, Leo Maloney and Fred Kohler are the principal characters. It all concerns the efforts of Kohler, who has cultivated a truly villainous sneer to force the cute Dixie to marry him. And that is where the rub comes; Dixie loves the manly Maloney. Kohler, however, is not put off thus easily and by a cleverly arranged plan with a counterfeiter gets Maloney into a heap of trouble. The latter gets out of it of course, rounding up the crooks and clearing himself in time to enjoy the finishing close-up. An easily acceptable production of its type.

"The Death Trap"—Universal

Using the same sets seen in some of the former issues of this series as well as the some characters, Jacques Jaccard is injecting the same atmosphere into all of his offerings. He has written a highly commendable vehicle this time also, furnishing a story that has thrills, action, love, interest and humor blended in the proper proportion. Basically it's the same idea Jaccard used before. Leonard Clapham is the member of the Royal Mounted Police and Virginia Faire, the wild and untamed lass of the wooded hills. A French-Canuck who would wed the fair Miss Faire has suspicion cast upon Clapham for the murder of a pair of Indians. And then they fight until a gun, which happens to be discharged, wounds the arch evil-doer. But it doesn't kill him quick enough to prevent his making a confession that clears hero Clapham. The final close-up shows one of the other characters getting a kiss from the prospective bride. A novel touch to a satisfactory production.

"Polo and Rocks of Poumanach"—Educational

This Educational reel is made up of two parts—one dealing with polo and the other shot in Brittany, showing the curious rocks of Poumanach. The Stereospeed system was employed to film the initial section and this example of the slow motion picture as turned out by Earl Emlay impresses. Polo as a game is not known to the general run of picture fans and the spectacle of the skilled horsemen riding about after the elusive sphere and illustrating several points of the game will probably not interest them as much as would an exhibition of some other sport. Nevertheless, it has been done in good fashion. The latter portion is unique and unusual, having also been filmed well.

They Tried to Sink a Ship

And Steal the Cargo

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The BRADSTREET of FILMDOM

Wid's D

VOL. XII. No. 87 Sunday, June 27, 1920

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From the famous Broadway comedy success by C. W. BELL and MARK SWAN

Directed by EDWARD DILLON

It's about a zippy little wife who thought her husband couldn't be too wild for her

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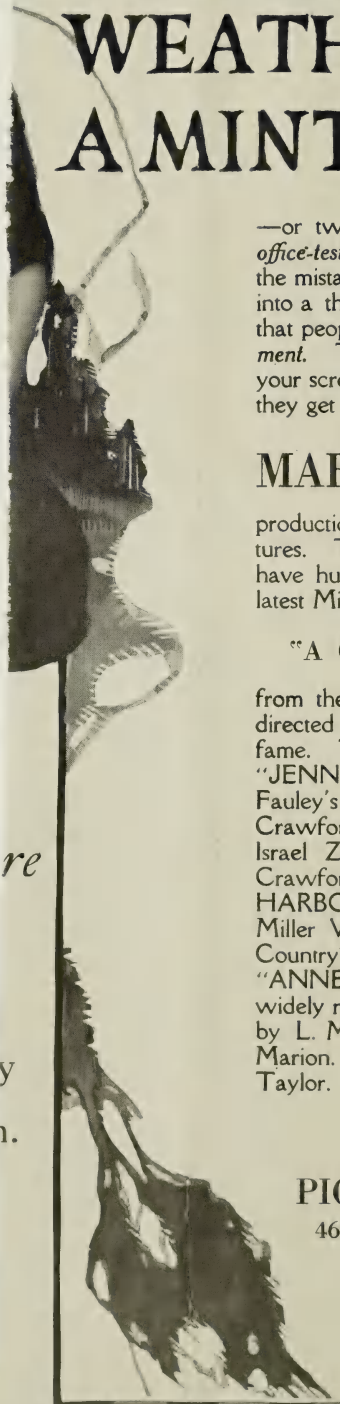

—or two. Fine, well balanced pictures, ***box-office-tested,*** are ready. Many exhibitors make the mistake of believing people don't like to go into a theatre in torrid weather. The truth is that people want to keep cool ***with light entertainment.*** They want the bright and cheery on your screen, and will continue their patronage if they get it.

MARY MILES MINTER

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"A CUMBERLAND ROMANCE"

from the story by John Fox, Jr., adapted and directed by Charles Maigne of "Copperhead" fame. The other four Minter Realarts are: "JENNY BE GOOD," from Wilbur Finley Fauley's celebrated book, adapted by Julia Crawford Ivers; "NURSE MARJORIE," the Israel Zangwill play, also adapted by Julia Crawford Ivers; "JUDY OF ROGUES' HARBOR," from the famous novel by Grace Miller White (author of "Tess of the Storm Country"), adapted by Clara Beranger, and "ANNE OF GREEN GABLES," from the widely read "Anne" books --all four of 'em— by L. M. Montgomery, adapted by Frances Marion. All directed by William Desmond Taylor.

REALART
PICTURES CORPORATION
469 FIFTH AVE., NEW YORK CITY

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

Vol. XII. No. 87 Sunday, June 27, 1920 Price 25c.

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Features Reviewed

Madge Kennedy in ..... DOLLARS AND SENSE
Goldwyn ..... Page 3

Mack Sennett's ..... MARRIED LIFE
First National ..... Page 7

William S. Hart in ..... SAND
Paramount-Artcraft ..... Page 9

William Collier in ... THE SERVANT QUESTION
Select Special ..... Page 11

Wallace Reid in ..... SICK ABED
Paramount-Artcraft ..... Page 13

Tom Moore in ..... THE GREAT ACCIDENT
Goldwyn ..... Page 16

Marie Doro in ..... MIDNIGHT GAMBOLS
Pioneer ..... Page 19

Grace Darling in .... THE DISCARDED WOMAN
Hallmark Pictures Corp ..... Page 21

Anne Cornwall in ..... THE GIRL IN THE RAIN
Universal ..... Page 23

Zasu Pitts in.....HEART OF TWENTY
Brentwood-Robertson-Cole ..... Page 25

Short Reels ..... Page 27

News of the Week in Headlines

Monday

Harold Lloyd expected to make five reel features for Associated Exhibitors.

Strike of laboratory men in the East will occur only as a last resort.

Labor Film Service, Inc., plans regular release of entertainment and propaganda subjects.

Tuesday

Vivian Moses, supervisor of publicity and advertising for Fox Film.

Joseph M. Schenck is partner with Albert Kaufman in Allan Holubar and Sidney Franklin productions.

Southwestern exhibitors finally close for Associated First National franchise in Texas, Arkansas and Oklahoma. Plan determined fight against E. H. Hulsey.

Wednesday

Edward Bowes, managing director Capitol Theater, now heads theater division for Goldwyn Pictures.

Germany again clamps down strict embargo on importation of foreign made films.

C. R. Seelye reported as head of new distributing organization.

Thursday

International Exhibitors Circuit, Inc., in process of formation. Plan to take over assets of United Picture Theaters and United Picture Productions Corp. Will operate along First National lines.

Harry Levey, manager Industrial and Educational Departments at Universal, resigns.

American Theaters Corp., $5,000,000 company with headquarters in Atlanta, plans to develop string of southern theaters.

Friday

Associated Producers will operate 19 exchanges. All but three managers already appointed.

Samuel Goldwyn in coast interview states his company will release 60 production for 1920-21. Goldwyn may have several European stars.

S. A. Lynch Enterprises Finance Corp. formed in Delaware with $10,000,000 capital.

Harry Levey will produce industrials independently. May have his own distributing organization.

H. O. Davis, formerly with Universal and Triangle, may re-enter production field.

Saturday

Prominent club women form National American Service League to spread Americanism through films.

Tom Mix to form own company on completion of Fox contract, is report.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Born on the Fourth of July

The Associated Producers, Inc., nation-wide sales organization that will operate our own exclusive branches in twenty cities has been organized and goes into operation on the Nation's birthday. We announce the appointment of twenty men of power, position and standing in the motion picture industry to represent our organization face to face with the exhibitors of the country.

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BUFFALO	To be named	
CHICAGO	Sidney J Goldman	220 S. State St., Mickey Film Co.
CLEVELAND	Hubert A. Bandy	2050 E. 83d St., Cleveland, O.
CINCINNATI	Hubert A. Bandy	2050 E. 83d St., Cleveland, O.
DALLAS	John C. Shannon	220 N. Rosemont St.
DENVER	H. O Bartels	3611 Zuni St.
DETROIT	Edward A. Crane	
KANSAS CITY	Benjamin Blotcky	Tourraine Apt. Hotel
LOS ANGELES	F. A. Wagner	1934 W. 3d Street
MINNEAPOLIS	To be named	
NEW ORLEANS	John C. Shannon	220 N. Rosemont St., Dallas
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ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Surprise Finish and Star's Personality Cover Up Slightly Far-Fetched Story

Madge Kennedy in
"DOLLARS AND SENSE"
Goldwyn

DIRECTOR ..... Harry Beaumont
AUTHOR ..... Octavus Roy Cohen
SCENARIO BY ..... Gerald C. Duffy
CAMERAMAN ..... Norbert Brodin
AS A WHOLE ..... Plenty of amusement and vivacious personality of star makes this pleasing entertainment
STORY ..... Adaptation of Octavus Roy Cohen's Saturday Evening Post story "Two Cents Worth of Humaneness"
DIRECTION ..... Allows a slump in one sequence; generally pretty good; some good touches
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Up to standard
STAR ..... Pleasing as usual
SUPPORT ..... Kenneth Harlan, odd looking baker; Williard .Louis and others lend adequate support.
EXTERIORS ..... Very few
INTERIORS ..... Suffice
DETAIL ..... All right
CHARACTER OF STORY ..... Chorus girl out of a job falls in love with baker for whom she is willing to sacrifice everything
LENGTH OF PRODUCTION ..... 4,046 feet

Those who go into a picture theater to while away an hour or two aren't going to take the time to pick the story apart so long as they get their money's worth of amusement out of it. This is just the case with "Dollars and Sense." The story is very slight and could be picked to pieces as far as plausibility and certain other angles are concerned, but despite all this, the piece will undoubtedly prove a pleasant bit of entertainment.

Made Kennedy as the chorus girl who loses her job and later is willing to sacrifice her good name to get money to save the life of her sweetheart, is an attraction all by herself. Her vivacious manner and pleasing personality help to put it over more than a little.

The idea of the girl accepting a man's money under the circumstances indicated, that she must give herself in return, may hit a little off color with some audiences, but if they withhold their criticism to the end they will probably forgive and forget any possible offense when it turns out that the moneyed man merely planned to bring the girl and her sweetheart together.

Out of a job and hungry, Hazel Farron (Madge Kennedy), stops to look in at a bakery window. She picks up a stray and hungry looking pup and marches into the shop. With the two cents that she has, she purchases four supposedly stale buns for the dog. However, Kenneth Harlan, the philanthropic baker who is poor because of his continual giving, suspects that Madge is down and out. He gives her fresh buns and when she goes to eat them, Madge finds a silver piece in each.

She returns the money and as a result gets a job in the bakery. But Harlan is shortly taken ill and there is no money to pay the hospital expenses. Madge has come to love the baker and remembering the suggestion of an acquaintance of her chorus girl days, she goes to Willard Louis for help. He gives it to her on condition that she come to his apartment at a given time, prepared to stay.

Willing to sacrifice everything for her lover's recovery, Madge carries out the arrangement as agreed. On the night she leaves for the apartment, Harlan leaves the hospital. Louis sends Harlan a note saying that he will find Madge at the designated apartment and he hastens there only to find that Louis has arranged the whole thing to bring the lovers together, and even has a minister on hand to perform the ceremony.

Will Get By As Satisfactory Entertainment If Properly Exploited

Box Office Analysis for the Exhibitor

This works out to such a satisfactory conclusion that despite what they may think of it while they are watching it, audiences will most likely pass it as satsfactory entertainment. The story end of it is slight and somewhat far-fetched even for a picture of this type but it has other good qualities that counterbalance is faults. Play up the name of Miss Kennedy and say that as the ex-chorus girl who saves her lover and his bakeshop, she will surely please.

If you go in for exploitation stunts, there should be plenty of ways to put this over. You could have the attendants garbed in baker's costumes, or another good stunt would be to use catchlines relative to the silver pieces in the buns. Also mention the fact that the story is based on Octavus Roy Cohen's Saturday Evening Post story "Two Cents Worth of Humaneness."

THE

The Silence of Etta is the only barrier between Bower — the millionaire speculator — and Death

ARTHUR F. BECK
and CHARLES C. BURR
Present

"THE SILENT BARRIER"

From the novel by Louis Tracy
Photoplay version by Chas. T. Dazey

A William Worthington Production
made by
LOUIS TRACY PRODUCTIONS, INC.

GIBRALTAR PICTURES
IN EXCELSIS

I do not know that I ever directed a picture that interested me more than "The Silent Barrier". It is a panorama of vivid dramatic contrasts.

William Worthington

THE SILENT BARRIER.

SILENT

Sheldon Lewis heads a remarkable company of players

in "The Silent Barrier"

A Triumph of Love on the Peaks of the Snow Clad Alps

Gladys Hulette, Florence Dixon and Corinne Barker strike charming notes of sex in "The Silent Barrier" while Adolph Milar, Fuller Mellish and Joseph Burke give remarkable characterizations to old men parts. Donald Cameron plays the American Mining Engineer.

A Fine Picture Play of Winter Scenes for Summer Audiences

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BARRIER

THE SILENT BARRIER.

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The first of the series of

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FOR FOREIGN DISTRIBUTION

PRIVATE SHOWINGS OF THIS SUPER-PRODUCTION TO RESIDENT FOREIGN BUYERS CAN BE MADE BY WRITING AT ONCE TO

INTER-OCEAN FILM CORPORATION

Sennett's Feature Attains High Mark of his Best Two Reelers

Mack Sennett's
"MARRIED LIFE"
First National

DIRECTOR ..... Mack Sennett
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE ..... Great stuff—every bit as good as Sennett's two reelers.
STORY ..... Real good burlesque on melodrama
DIRECTION ..... Masterly
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
LEADING PLAYERS ..... Ben Turpin a riot; Charles Conklin, Jim Finlayson and Phillis Haver fine.
SUPPORT ..... Includes Charlie Murray, Ford Sterling, Louise Fazanda, Kalla Pasha and Charlotte Mineau.
EXTERIORS ..... Fitting
INTERIORS ..... All right
DETAIL ..... Can't beat the Sennett bunch for doping out comedy detail—shows here both in action and subtitles.
CHARACTER OF STORY ..... Burlesque built up by wonderful sequences of funny business.
LENGTH OF PRODUCTION ..... 4,938 feet

Producers of two-reel slapstick comedy often discover that they have ventured beyond their legitimate depths when it comes to the production of a feature built along the same lines. Mack Sennett has discovered this in times past but with the case of "Married Life," he scores just as big a success as he has with the best of his shorter subjects. "Married Life" is great, a comedy riot that will satisfy the biggest appetites for pictures of this kind.

The framework of the picture is a melodramatic burlesque. During the unfolding of this plot there appear sequences of comedy built up to big laughs on incidents of the most inconsequential sort. But it is these incidents that make the comedy. The choice of words in the subtitles and their relation to the action is another big point in making the picture a success.

They begin by introducing Ben Turpin as Rodney St. Clair, football idol. This in itself is one of the biggest laughs of the picture. Then they work in a wonderful burlesque sequence of a football game, finally winding it up by carrying Ben off the field after the other twenty-one men have reposed on his graceful neck.

Years pass, as they say in the classics, and Ben again puts in an appearance as the leading actor in a charity play written by Phyllis Haver who is married to Jim Finlayson. Phyliss plays the lead opposite Ben and the two get away with a number of sweet osculation scenes much to the disgust of Jim, who is in the audience. Sennett's old comedy business standby, the front row spectators of the show, provide great laughs in this. Charlie Murray, Ford Sterling and Louis Fazenda lead this part of the picture.

Of course, the show is put on in a highly ludicrous way, the props are revealed to the audience and Ford gets in the limelight with a lot of jokes about the show that go over big in the subtitles.

The next sequence takes place in the hospital where Jim, the doctor, urged on by Charles Conklin, the villian, decides to let an instrument slip and take the innocent Benjamin's life. There is a hilarious sequence when Ben gets inflated with illuminating gas and floats all over the hospital corridors scaring the inmates of the alcoholic ward into more fits. They conclude in a chase that, while funny, doesn't measure up to the rest of the stuff in the picture.

It's really the remarkable comedy business and the wit of the subtitles that registers this in the same fashion as these elements register all of Mack Sennetts' stuff. You can't beat his bunch for doping out comedy incident and subtitles when they really get down to serious work (real serious work).

Turpin is a riot here. He has been handled specially well. And the rest are all fine. Its a real all-star cast in the bargain.

No Limit to the Business You Can Do On This

Box Office Analysis for the Exhibitor

At the Strand in New York, after a little extra advertising, a heavy display of Mack Sennett's name and pictures in the lobby of Ben Turpin, "Married Life" jammed the theatre at hours when it is usually only comfortably filled.

Such should be the case in all localities. A little bit of extra advertising, mention of the fact that the picture is of feature length, prominence to producer and main player and all you need to do is to wonder whether your ropes will stand the crowds and whether the lobby floor is strong enough.

If you go in for exploitation stunts, this one deserves your limit. Use the "Married Life," not a war picture" catch line. And be sure to give the rest of the cast a good display. It is made up of well known Sennett fun-makers.

ROBERTSON-COLE
SUPER-SPECIAL

GEORGES CARPENTIER SCORES AGAIN

ISSUED WEEKLY

Screen Opinions
Honest Reviews! Dependable Service!

With Specially Written Program Copy

No. 15

June 7, 1920

Vol. 6

Independent Reviews
Of All the Pictures

Pick o'the Plays:

"WONDER MAN"
Robertson-Cole
(Review on page 117)

"DON'T [illegible]ER MARRY"
(Review [illegible]ge 113)

"DOUBLE-[illegible]RD
(Review on [illegible] 11[illegible]

"WHISP[illegible]
(Review

"PATH SH[illegible]
(Review on page

Published by
JAMES T. IGOE C[illegible]
117 West Harrison St[illegible]
CHICAGO

INDEPENDENT REVIEWS!

"Wonder Man" Class A

117

VALUE
Star—Very good; Georges Carpentier.
Story—Good comedy drama; family.
Direction—Very good; John G. Adolfi.
Photography—Very good.
Producer—Robertson-Cole.
Footage—6,600 feet.
Release date—June.
Distributor—Robertson-Cole.

CAST
Henri D'Alour.....Georges Carpentier
Dorothy Stoner.....Faire Binney
Alan Gardner.....Robert Agnew
Mrs. Stoner.....Florence Earle
Samuel Stoner.....Downing Clarke
Adapter.....John Farnham
Cameraman.....Georges Benoit

A splendidly produced play with interest for all.

OUR OPINION

The name of Georges Carpentier is in itself a big selling factor when it comes to motion picture followers. But the fact that the story is a good one, has been handled in an entertaining manner, has been lavishly staged and presents the star under the most favorable conditions are points that are going to enhance the selling possibilities of the picture and give it a greater appeal to the motion picture public. The work of Georges Carpentier is surprisingly convincing when one considers it is his first appearance before the motion picture screen. There isn't a question but that his popularity as a popularist, Faire Binney picture star will be as widespread as his popularity as a pugilist. Faire Binney is good in the leading feminine role and the balance of the cast is equally well selected.

STORY OF THE PLAY

There is a mystery about Henri D'Alour that fascinates the women and antagonizes the men. He is a constant caller at the Stoner home, the reason for this being the pretty debutante daughter of Stoner. Stoner is in possession of some contracts that are going to cause millions of dollars from the pen of Alan Gardner. Henri has defrauded the French government of Gardner dollars from the pen of these contracts and when Henri has come to America to capture Gardner and winning the love of Dorothy. A real battle is on.

PROGRAM COPY—"Wonder Man"—Featuring Ge[illegible]

The great French warrior and pugilist, who has come to America [illegible] to the club championship Almost from the start Henri has made friends [illegible] innocence and winning the love of Dorothy. A real battle is on.

The great French warrior and pugilist, who has come to America [illegible] to the club is the featured star in this delightfully entertaining society drama. [illegible] is certain and you are going to like him just as much as a motion picture [illegible] and some fighter.

No Advertising Support Accepted!

Very Good Hart Picture With Star in Typical Role

William S. Hart in
"SAND"
Paramount—Artcraft

DIRECTOR ..... Lambert Hillyer
AUTHOR ..... Russell A. Boggs
SCENARIO BY ..... Lambert Hillyer
CAMERAMAN ..... Joe August
AS A WHOLE ..... Virile western subject that has some very pleasing bits; will be sure to please Bill Hart fans
STORY ..... Well suited to start and affords goodly share of opportunities
DIRECTION ..... Splendid; many original touches
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK ..... O. K.
STAR ..... His usual self, pleasing as the western good, bad man
SUPPORT ..... Mary Thurman pretty and appealing; G. Raymond Nye a suitable villian
EXTERIORS ..... Fine western shots
INTERIORS ..... Few
DETAIL ..... Good titling
CHARACTER OF STORY .. Westerner who proves his mettle and wins the girl
LENGTH OF PRODUCTION ..... 4,869 feet

Folks won't be disappointed in this latest William Hart offering. It's just what they'll expect, a virile story of the great west. It's a typical Hart picture and as such has been given a pleasing and adequate production that will surely please photoplay audiences, admirers of the star in particular. Director Hillyer has injected some clever touches that go toward making the picture worth while. Also the titling is quite appropriate and cleverly adapted to the action.

Mary Thurman makes a very attractive heroine and is very pretty. They will probably want to see her in more Hart pictures. The story, an adaptation of Russell Boggs' "Dan Kurrie's Inning," while not containing anything particularly new in the way of material or any particularly original angles, affords sufficient matter for Hart whose performance, together with good direction and a generally careful production, make up for any deficiency in the story.

Among the good touches and small bits of business that register effectively is where Hart in demonstrating his aptitude at handling a gun, shoots the dirt from under a chicken's feet causing said fowl to immediately abdicate and the following close-up of the same chicken registering indignation. This piece got a round of laughs at the Rialto.

In the opening reel, Hart steps out of his usual role and is presented as an ex-cowpuncher and railroader seeking a job as station agent in a small western town. He is assigned to take the place of Pop Young, at Condor, Young having grown old in service and no longer able to take care of the station. Bill recognizes Pop's daughter as the girl he used to ride twenty miles every day to see, some five years previous.

Bill at first refuses to take Pop's job away from him but Margaret explains that she and her father are to run Joseph Garber's general store. Garber is the "powerful factor in the district," and an admirer of Margaret. Placing her in charge of his store is part of his plan to get her for himself. When Garber discovers Bill's renewed attentions to Margaret, he plans to oust Bill from his job.

Among the day's mail is a large sum of money for Pete Beckett, a nearby ranchman and former employer of Bill's. Beckett entrusts the money to Bill overnight. The safe is blown open and Bill is confronted by Garber who demands an explanation. But hero produces the money from his pocket. He had not put it in the safe. Finally Garber works Bill out of his job and Margaret believing Bill in love with Beckett's daughter, accepts Garber's proposal. A railroad hold-up in which Hart plays the big part by arriving in time to show up Garber as the leader of the hold-up gang works up a thrilling finish. Of course hero wins the girl.

Will Be Sure to Please Picture Patrons, Star's Friends Particularly

Box Office Analysis for the Exhibitor.

There's little to fear regarding this getting over. It will satisfy all and should prove particularly pleasing for those who like Bill Hart and the character he represents. In "Sand" you can promise them a typical Hart picture, with the star in a truly characteristic role, that of the man of the great out-of-doors. A virile western atmosphere prevails throughout the production. Some pretty shots of western country, a thrilling hold-up in which Hart comes to the rescue at the crucial moment, a not altogether new but well handled sequence in which the political boss is "shown up," all provide worth-while bits in "Sand."

Play up the star's name and the title. For catchlines say: "When you refer to your horse in terms of endearment, be sure your sweetheart isn't around. She may not know who you are talking about. See how Bill Hart nearly loses his sweetheart in 'Sand' and you'll be sure to be careful."

Independent Productions Are Failures?

It is a fact—

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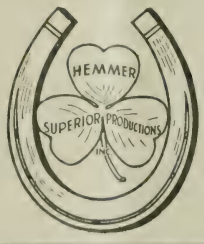

NEW YORK, N. Y.

Very Old Style Comedy With Star Poorly Handled

William Collier in
"THE SERVANT QUESTION"
Select Special

DIRECTOR ..... Dell Henderson
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE ..... Very old style production with inadequate story idea—figuring out how to treat star proved too much for them
STORY ..... Very meagre
DIRECTION ..... Old fashioned and stilted for most part—not enough business introduced
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Same
CAMERA WORK ..... Medicore
STAR ..... Doesn't register as he ought to because they haven't let him have closeups
SUPPORT ..... Includes Buster Collier and renders satisfactory assistance
EXTERIORS ..... Satisfactory
INTERIORS ..... Passable
DETAIL ..... Not enough business to make up for action lapses.
CHARACTER OF STORY ..... Hero assumes role of butler to capture society crooks.
LENGTH OF PRODUCTION .... About 6,530 feet

Several very prominent elements enter to defeat "The Servant Question" in its effort to attain an average farce-comedy level. First among these is the very old style production given the picture. Practically every piece of action taking place in each set is shot from the same camera position with the exception of a few closeups. Thus the action is given a mechanical atmosphere. The camera, after all, isn't a stationary thing and can and should be moved about for different effects.

Secondly, the story material is very meagre. There is only one real situation to it and this is of one reel calibre. Surely a farce comedy of all types of pictures needs varying and generally rapid-fire situations to maintain its interest. Lack of these and the entire burden falls on the star and supporting cast.

The star in this instance is severely handicapped. Evidently the producers were afraid to bring him into a closeup very often because of lines in his face. But certainly a few marks of age would have been better, accompanied as they would have been, by William Collier's sure comedy expressions. In the full shots it is hard to catch the play of his expressions, particularly as his makeup generally photographs a blank white.

With some few exceptions, the director has failed to build up the action with any real comedy business. For the most part he has utilized conventional tricks. Collier tries a few good stunts now and again, but, as said, the effect of them is often lost because of the distance between him and the camera.

The story relates of the manner in which Larry assumed the role of butler in his pal's household in order to apprehend three society crooks who were after a valuable necklace, the possession of the said pal's sister. Most of the bids for comedy come when Larry strives to act like a butler without knowing how. There is a moderate stretch along in the middle where the laughs are pretty good.

Collier is supported by his son, "Buster," who appears as his chum, by Rapley Holmes who gets a few comedy points over, by Virginia Lee as the girl and by Armand Cortez as the villian.

Star's Name is Biggest Thing About This

Box Office Analysis for the Exhibitor

William Collier certainly has a big name as a stage comedian and there are doubtless many picture fans who never saw his first efforts on the screen and who will jump at the chance of seeing him in this. As a box office attraction it is, therefore, a bit out of the ordinary, but the type of entertainment it has to offer will lower its value considerably.

Its various faults unite to make it a pretty slow and unamusing production for the most part. There are bits of comedy that will register, but these are scattered and the general effect is rather poor.

Stress the appearance of the star in your advertising and also mention the appearance of his son. For the rest you can concentrate on the story and the appearance of a clubman as a butler, alotting it praise insofar as you think advisable under the circumstances.

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"UNDER CRIMSON SKIES"

Universal-Jewel Super-Production

Starring
ELMO LINCOLN

The Picture that has Everything

Directed by REX INGRAM

Story by J. G. HAWKS

Bright and Spirited Farce Comedy is Wallace Reid's Latest

Wallace Reid in
"SICK ABED"
Paramount-Artcraft

DIRECTOR ..... Sam Wood
AUTHOR .....Ethel Watts Mumford
SCENARIO BY ..... Clara Genevieve Kennedy
CAMERMAN ..... Alfred Gilks
AS A WHOLE ..... Generally very pleasing farce comedy.
STORY ..... Takes a good while establishing its premise but once into main action the laughs come fast.
DIRECTION ..... Good
PHOTOGRAPHY ..... Fine
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Same
STAR ..... Does very well with straight farce role.
SUPPORT ..... Very effective; headed by Bebe Daniels.
EXTERIORS ..... Most appropriate
INTERIORS ..... Satisfactory
DETAIL ..... Some fine comedy business; much of it original.
CHARACTER OF STORY ..... Complications caused by hero who feigns sickness to avoid testifying in divorce suit.
LENGTH OF PRODUCTION .... About 4,327 feet

"Sick Abed" is a generally pleasing farce comedy. The fact that it consumes quite a bit of space establishing its premise is a minor fault it has in common with the majority of farces seen on either screen or stage. But naturally it takes no little manouvering to pilot a set of characters into a situation altogether unreal for the most part but which provides the desired comedy opportunities.

In the present instance they open up at a mountain resort where Reginald Jay has the misfortune to fall under the coveting eye of Mrs. Weems, a lady who believes she has a poetic nature. She begins a motion picture scenario with her hero named Hector and induces Jay to act some of it with her in the woods. A storm comes up, they are lost and take refuge in a cabin and Mrs. Weems thinks it delightful.

In the meantime John Weems, his car blocked by a falling tree, has sought the protection of a road house with a lady real estate client. From this place Jay sees them leaving. Eventually Jay escapes from Mrs. Weems. She keeps on raving about Hector and finally decides to bring a divorce against her unromantic husband, calling upon Jay as her star witness as he had seen the road house episode.

Thus Jay is obliged to feign sickness to save Weems. And here the real farce comedy opens up with a veritable battery of laughs. The rest of the picture is largely made up of farcical incidents arising from this situation and certainly the author has taken full advantage of them. In fact the last three reels of "Sick Abed" contain the kind of stuff that keeps an audience in full gales of merriment.

The romantic element is worked in via the nurse that tends Jay. The scene wherein she fools the specialist who comes to examine him by first thrusting ice and then a hot potato in his mouth while his temperature is being recorded and then kisses him when his heart is being examined, is splendid comedy in every sense of the word.

Both star and director have built up the comedy in very skillful style and once the tricky old premise is established, their work is given free play. Wallace Reid revels in this sort of picture and plays all the comedy points with authority and fine effect. Bebe Daniels, John Steppling, Tully Marshall, Winifred Greenwood, C. H. Geldart, Lucien Littlefield, Robert Bolder, Lorenza Lazzarini and George Kuwa render valuable assistance.

Will Score as Comedy Success with All Audiences

Box Office Analysis for the Exhibitor

"Sick Abed" is going to appeal to all those who like snappy, brisk farce comedy and that's the same as saying that its appeal is universal. Many of the star's past pictures have catered to a single element in audiences and there may be those who are tired of seeing him always behind the wheel of a roadster. This one, however, is going to register as a hit with all the fans.

Of course handle this in a light style in your advertising. Try to get some of the comedy of the picture into your local exploitation campaign. The producers have supplied unusually good paper and ad cuts for this purpose, accessories that reflect the spirit of the subject in particularly attractive style.

Besides playing up Reid give some notice to Bebe Daniels. She has had considerable publicity of late and is going to have more when she appears as a star. Particularly if you plan playing her features this course is advisable.

Pathé
Distributors
MAX LINDER IN
"THE LITTLE CAFE"
A Feature Comedy Adapted
From The Broadway Stage
Success By Tristan Bernard

Chorus of impatient men patrons; "Boy, a little service please!

Unspoken comment of the women; "Isn't he cute!"

Proprietor of the Cafe; "I hope he chokes before he ruins me!"

The Girl aloud; "Get busy, you loafer!"

(Her unspoken thought); "He's adorable!"

Presenting the only Linder in a story of chortles and roars; his role that of a millionaire waiter who cannot quit his job, but who endeavors to work by day and play by night, with the inevitable complications.

Pathé
Distributors

Moderately Interesting Melodrama of a Drunkard and Prohibition

Tom Moore in
"THE GREAT ACCIDENT"
Goldwyn

DIRECTOR ..... Harry Beaumont
AUTHOR ..... Ben Ames Williams
SCENARIO BY ..... E. A. Bingham
CAMERAMAN ..... Norbert Brodin
AS A WHOLE ..... Moderately interesting melodrama of small town.
STORY ..... Deals with reformed drunkard and prohibition question—has novel twist at start.
DIRECTION ..... Provides a number of very human touches—generally capable.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Effective
CAMERA WORK ..... Commendable
STAR ..... Very good
SUPPORT ..... Headed by Jane Novak; includes some good character work by Andrew Robson and Willard Louis.
EXTERIORS ..... Typical small town stuff
INTERIORS ..... Appropriate
DETAIL ..... Good
CHARACTER OF STORY ..... Drunkard elected mayor of town through tricky politics proceeds to clean it up.
LENGTH OF PRODUCTION.... About 5,613 feet

On the whole "The Great Accident," will probably go down as one of the successful Tom Moore pictures. It presents a moderately interesting melodrama of a small town, deals with the prohibition question in general, and one drunkard in particular, and embraces in its five reels some very human moments and a brace of really clever characterizations by Andrew Robson and Willard Louis.

The story has a novel twist at the very beginning when Caretall, political boss of the town, manouvers the election so that Wint Chase (Tom Moore) is elected mayor instead of his father, Winthrop Chase. Wint comes too with an awful hangover to find himself mayor of his town and, incidently, kicked out of home by his irate parent who believes that Wint had a hand in the frame-up.

Later they work in some really human scenes between father and son. Wint is drawn as a fellow guided largely by perversity. When a request is made of him he usually turns around and does just the opposite. The scene in which Wint makes up with his father is finely written and delightfully acted by Moore and Robson. In addition Harry Beaumont's direction has provided a realistic finishing touch.

Wint, with the duties of mayor upon him, starts to clean up the town and earns the enmity of the wets and drunks. They endeavor to frame him up by having a girl claim him as the father of her child. This old trick seems a bit out of place in a story containing so much good characterization as "The Great Accident" but the manner in which it has been handled tends to lessen its out-and-out sensationalism.

Of course Wint is cleared of the charge and becomes mayor once again. His romance with a childhood sweetheart ends happily.

Willard Louis's performance as Caretall is truly a fine characterization. Many directors would have made him the conventional, villainous political boss. Here, however, he is painted as a gentle sort of grafter with quite a portion of decency in him. Jane Novak is good as the girl while Ann Forrest and Philo McCullough also have prominent parts. Others are Lillian Langdon, Otto Hoffman, Roy Laidlaw, Edward McWade, Don Bailey and Lefty Flynn.

Tom Moore, himself, renders what is perhaps his best performance of recent pictures.

Ought to Go Big in the Smaller Communities

Box Office Analysis for the Exhibitor

"The Great Accident" will likely be a big hit in the smaller towns, specially these communities that are dry in sentiment and fact. It will get an even break in the big cities.

Besides the star's name you have the author who should by this time be considerable of a card himself, particularly for Goldwyn exhibitors as this firm has produced a number of his stories.

The twist as the opening of the picture which gives Wint the mayoralty of his town furnishes a good basis on which to build some catchy advertising. Try one of these, "He was known as the town "souse." Yet he woke up one morning and realized through a be-fuddling hang-over that he had been elected mayor on a Prohibition ticket. Pretty soft for him but—," "He was the hardest drinker in town yet they elected him instead of his sober father on a prohibition ticket. That's politics. See the outcome in—."

Beaumont has a record of producing some very human pictures. Mention his name and also give Jane Novak a play.

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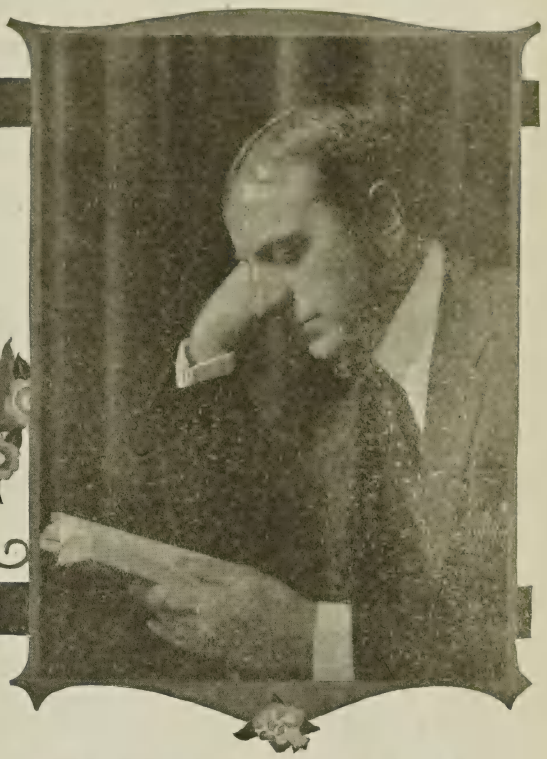

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MAURICE TOURNEUR PRODUCTIONS, Inc.

Universal City, California

To the Exhibitors of America
Greetings—

Whereas:
Martin J. Quigley, editor and publisher
of **Exhibitors Herald,**

has openly and irrevocably attacked, in the editorial columns of Exhibitors Herald the producer-exhibitor menace, in all its forms, and has presented facts and evidence which prove that his attitude and action are soley in defense of the best interests of the independent motion picture exhibitors of the country, now, therefore, be it

Resolved: That this convention of Motion Picture Theatre Owners of America, assembled at the Hotel Winton, Cleveland, June 10, 1920, having every reason to know that the facts on which Mr. Quigley bases his remarkable editorial stand are true, hereby officially express its sincere appreciation to Mr. Quigley for what it justly believes to be the most significant and beneficial act which any trade journal publisher ever has performed in defending the independence, the individual business interests, the integrity and the collective morale of the independent exhibitors as a body, for the lasting Freedom of the screen.

Motion Picture Theatre Owners of America—
W. C. Patterson, *secretary.*
N. N. Lustig, *permanent chairman.*
S. J. Berman, *recording secretary.*

British Made Picture Has Interesting Settings But Very Slim Story

Marie Doro in
"MIDNIGHT GAMBOLS"
Pioneer

DIRECTOR ..... James Mc Kay
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMEN.....Al Moses and I. Roseman
AS A WHOLE ..... British-made production with very elemental plot and much over-acting.
STORY ..... Utilizes pre-natal influence idea and builds along very simple lines.
DIRECTION .. Allowed players to emote all over the place—no great degree of interest generated.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Good effects
CAMERA WORK ..... Average
STAR ..... Has type of dual character and overplays one side of it in effort for contrast.
SUPPORT ..... Headed by Godfrey Tearle; most of others over-act.
EXTERIORS ... . Undeniably English—very interesting.
INTERIORS ..... Appropriate
DETAIL ..... All right
CHARACTER OF STORY ..... Heroine enters on wild escapades while under influence of baser self—final adventure cures her.
LENGTH OF PRODUCTION ..... 5,200 feet

"Midnight Gambols" offers Marie Doro in another British made production. It contains a certain interest owing to the variety of exteriors secured for the action. Besides London Street scenes these include shots of a regular polo match underway and besides the actors and the crowds of spectators, Sir Douglas Haig is present and walks leisurely by the camera. These scenes at the polo grounds provide a fine dash of color and atmosphere.

As regards dramatic and general production value, "Midnight Gambols" is rather inadequate. In the first place, the story is strictly elemental and follows along the simplest sort of lines. The author hasn't shown any great degree of imagination but has adhered to cold facts.

The director has also allowed his players to overact. Even the star, in endeavoring to differentiate between the sides of her dual character, goes to extremes on the one hand and overplays obviously. Godfrey Tearle, English matinee idol, renders the best performance. He is skilful and his talent combined with his fine looks will probably win him many admirers here.

Because just before her birth her father had severely shocked his wife by turning thief, Irene (Marie Doro) develops a dual personality as she grows to womanhood. In the night she loses control of her good self and becomes a little vixen.

Back in her London home she meets Tom (Godfrey Tearle) and falls in love. Her flirtations anger Tom, however, and they have a little quarrel. That night Irene rises from her bed and, under the influence of her midnight gamboling self meets a wicked man-about-town who lures her to a locked dining room in Chinatown. But the villain's castoff tells the tale to Tom and he rescues her. The shock of the villain's attack has caused Irene to become seriously ill but on her recovery the doctor pronounces her cured for ever of her dual personality.

LOUIS SHERWIN
CONTINUITY and TITLES

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"Milestones"

GOLDWYN STUDIOS
Culver City, :: Cal.

Play Up Star and Godfrey Tearle

Box Office Analysis for the Exhibitor

Marie Doro in
"MIDNIGHT GAMBOLS"
Pioneer

You ought to be able to attract business on this by advertising the star heavily and stating that the production was made in England where Godfrey Tearle, the British matinee idol was secured as leading man. Mention of his relationship to Conway Tearle, his half-brother, will further arouse curiosity. And certainly Godfrey will attract a good bit of attention from the feminine portion of the audience.

The picture as a whole doesn't rank very high but at the same time its exteriors, particularly the polo match shots are going to carry it to some extent. The story is altogether too simple in character to be picturized in feature length but while it never generates any great dramatic interest it is by no means dull. There is also a pretty good comedy sequence in the boarding school while the love scenes between the two leads are laid in very pretty exterior scenes, something of a relief from Hollywood and environs.

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Well Enough Produced But Story Has Limited Appeal

Grace Darling in
"THE DISCARDED WOMAN"
Hallmark Pictures Corp.

DIRECTOR ..... Burton King
AUTHORS ..... Lawrence McCloskey and A. W. Tillinghast.
SCENARIO BY ..... Not Credited
CAMERAMAN .... Lon D. Littlefield and Ernest Haller.
AS A WHOLE ..... Old time situations detract the appeal in this but it will prove popular with a certain class.
STORY ..... Mechanically developed; some delicate situations that won't get by every censor board.
DIRECTION ..... Works up to a pretty good finish
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Generally good
CAMERA WORK ..... Satisfactory
STAR ..... Sincere enough; works hard to put over her part.
SUPPORT .... Rod La Rocque gives a very pleasing performance; others fill requirements.
EXTERIORS ..... Not many
INTERIORS ..... Adequate
DETAIL ..... One or two misplaced titles
CHARACTER OF STORY .... Fully implied by the title.
LENGTH OF PRODUCTION .... About 6,000 feet

Inasmuch as "The Discarded Woman" is not up to the standard of the average feature production of the present time, it contains an element of appeal especially suited to a certain type of audience—those not educated to the better things in picture stories and those who don't stop to consider production values as long as the picture contains plenty of action with much plot.

Its biggest fault is the story. Folks have come to expect and want good stories. There will be a good many objections to the situation which has the heroine, the discarded wife, marry another man before her child is born and allow him to believe himself the father of her child. For the most part the plot development is mechanical and convenient but this is just the sort of thing that goes best with certain audiences in the smaller town houses.

The director has worked it out to a logical conclusion and it is easy to follow throughout. The production does not evidence any particular expense but this is wise because the story doesn't warrant it. At all times the production is in keeping with the material they had to work with.

Martin Wells tires of his wife Esther and finally deserts her by putting her on a train and leaving before the train pulls out. A conductor gives her the note which tells her that she is "discarded." Desperate, she leaves the train when it stops for orders. She wanders to the cabin of Samuel Radburn, a fortune hunter who has been swindled out of a mine.

Radburn returns to his cabin after winning considerable money. He attacks Esther but the effects of much liquor put him to sleep. Esther helps herself to $200 and departs leaving a note saying she will repay it. Later Radburn returns to New York after killing Wells, the man who robbed him of his mine. Before he dies, Wells makes Radburn promise to search for his discarded wife Esther, and give her a share of the mine. In New York Radburn comes upon Esther but doesn't know she is Wells' wife as well as the girl who visited his cabin.

Believing himself responsible for the child which is about to be born Radburn marries Esther. They are very happy until the "Graeber gang," enemies of Radburn, seeks to get certain papers by threatening Esther with disclosing her secret to her husband. In the end the papers are saved and Esther forgiven. Rod La Rocque as Radburn gives a splendid performance.

Appeal To The Class That Like This Type Of Entertainment

Box Office Analysis for the Exhibitor

If you are catering to a class of people who want only the best to be had in picture offerings, it would not be well to invite them to see "The Discarded Woman," not because of the production itself but because of the story and the rather delicate situation put forth in one sequence. It certainly isn't for children and if you cater to a family trade, you will probably receive kicks if you show them this. On the other hand if you cater more to the transient crowd, you will most likely find "The Discarded Woman" a first class attraction.

And at that there will always be those who enjoy this sort of picture. Make your appeal to this crowd and direct your exploitation along the lines suggested by the title. It suggests the theme of the picture quite clearly and you will find by playing it up, a good many will come out of curiosity, if nothing else.

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AN AMERICAN PICTURE IN A WORLD SETTING

Good Production Work Handicapped by Terribly Convenient Story

Anne Cornwall in
"THE GIRL IN THE RAIN"
Universal

DIRECTOR ..... Rollin Sturgeon
AUTHOR ..... Varick Venardy
SCENARIO BY ..... Doris Schroeder
CAMERAMAN ..... Alfred Gosden
AS A WHOLE.....Not high class stuff—may register with audiences of smaller theaters.
STORY.....Terribly convenient melodrama with most of action anticipated in subtitles.
DIRECTION ..... Very realistic production but mediocrity of story shows through.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Average
CAMERA WORK ..... Commendable
STAR ..... Has appeal and shows flashes of ability but isn't able to register much here.
SUPPORT ..... Average
EXTERIORS .. Some very realistic rainstorm stuff.
INTERIORS ..... Satisfactory
DETAIL ..... Production detail O. K.—story detail very poor.
CHARACTER OF STORY .... Romance of heroine who is implicated with fugitive from justice.
LENGTH OF PRODUCTION ..... 4,455 feet

"The Girl in the Rain," doesn't hit it off with the average run of features. Its appeal is limited almost wholly to those audiences of the smaller theaters who are not educated up to the best there is in pictures today and who enjoy a story that employs a lot of old and rather crude melodramatic tricks to keep it going.

The story is the picture's weakest point. It is a terribly convenient melodrama in which a touch of mystery is striven for but which is in evidence only in the first sequence and this because the characters are brought on the screen without the usual introductory subtitles. But throughout the picture's length things happen in such an all-fired convenient fashion that the interest is severly handicapped. Furthermore the subtitles have the annoying habit of anticipating much of the action.

The opening scenes introduce three fugitives. Judith, Walter and Vera, who put up at a country hotel. Their relation to one another is not explained although it is hinted that Judith and Walter are married. Judith goes for a ride, fords a small river but on a little island is caught in a downpour of rain. She is thrown from her horse and sustains a fractured ankle. Boone Pendleton comes to her rescue and they are obliged to spend nearly a week in his cabin on the island as the river has become impassable.

Boone falls in love with Judith and proposes but because of her plight she refuses. In the meantime Walter and Vera have been arrested. Detectives come for Judith after the storm but she makes her escape and aids Walter and Vera in breaking jail. The rest of the picture narrows down to two chases, the detectives after the escaped prisoners and Boone after Judith. In the end it develops that Walter and Vera are married and that Judith is Walter's sister. Walter had stolen bonds to pay up gambling debts but it was a first offense and so he is let off after the bonds have been returned. And there is nothing between Judith and Boone.

WALLACE WORSLEY *Director*
MEMBER OF M. P. D. A.

Current Releases

"THE STREET CALLED STRAIGHT" *and*
"THE LITTLE SHEPHERD OF KINGDOM COME"

PROVEN BOX-OFFICE SUCCESSES

Watch For

"THE PENALTY"

Scenario by CHARLES KENYON
Released by Eminent Authors—Goldwyn

Address: Goldwyn Studios, Culver City, California

Title and Story Arguments are Only Bets On This

Box Office Analysis for the Exhibitor

Anne Cornwall in
"THE GIRL IN THE RAIN"
Universal

This is really one of the weaker features. Endowed with a very good production it has a hard time of it standing because of its poor story. Probably exhibitors operating small houses and catering to a clientele that hasn't learned descrimination will find it getting over fairly well. First class audiences will probably laugh at it more than once.

As regards drawing power the feature doesn't boast of anything in this line either. Miss Cornwall, as yet, has no following and she hasn't received the kind of treatment needed to bring out her ability.

Concentrate on story arguments and give the title a good play for it has an air of mystery about it.

HOWARD M. MITCHELL
Directed
"FAITH"
For Fox

CURRENT RELEASES:
"LOVE'S HARVEST" *and*
"THE LITTLE WANDERER"
Starring Shirley Mason

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Fine Comedy and Human Interest Story After Very Poor First Reel

Zasu Pitts in
"HEART OF TWENTY"
Brentwood-Robertson-Cole

DIRECTOR ..... Henry Kolker
AUTHOR .....Sarah Y. Mason
SCENARIO BY..... Not credited
CAMERAMAN ..... John Leezer
AS A WHOLE.....Good comedy and human interest production after very slow and tiresome first reel.
STORY.....Good small town stuff
DIRECTION.....Entirely too many closeups of star in first reel; comedy and human interest points well brought out.
PHOTOGRAPHY.....Good to only fair in some exteriors.
LIGHTINGS ..... Satisfactory
CAMERA WORK .....All right
STAR.....Hasn't dominant personality but handles herself well when not handicapped by superfluous closeups.
SUPPORT.....Percy Challenger registers finely in character part.
EXTERIORS ..... Realistic
INTERIORS ..... Same
DETAIL.....Very good touches in bringing out comedy of story.
CHARACTER OF STORY.....Unattractive girl finds happiness by thinking of others and not of her own troubles.
LENGTH OF PRODUCTION.....About 5,000 feet

After an exceedingly tiresome first reel "Heart of Twenty" develops into a most enjoyable picture dominated by a lot of small town comedy incident and some real human interest action. At the start the director has catered altogether too much to the star, awarding her closeup after closeup for no particular reason at all. Also a number of the early sequences are padded all out of shape and the general effect of all this is pretty tiring.

These first bad innings over the picture picks up marvelously well and hits a stride that will really "get" to the heart of the majority of fans.

The scenes concerning the electioneering for Higgenbotham by his family of five kids and the heroine will most certainly register as sure-fire stuff. They've put a lot of wonderful detail in these sequences. The scenes where the heroine rehearses the old man for his public speeches with an audience of sleepy kids and dolls touch a fine comedy vein. Then the sequence in the public hall where Higgenbotham is getting the worst of it from his opponent, strikes a human interest note that is fairly resounding.

The story has to do with Katie, a rather homely girl, who thinks so much of herself that she becomes despondent. A burlesque effort at suicide is halted by a good looking young man who tells her to think about others. Thus it is that Katie completely reforms and takes a bright outlook on life. Higgenbotham, an old clerk in the town's largest factory, resigns when he suspects the new manager, Wiseman, of stealing automobiles for rebuilding in one of the shops.

Wiseman comes out for mayor and at Katie's suggestion Higgenbotham starts campaigning against him. In the meantime the good-looking young man has taken a job in the factory and just as Higgenbotham is getting the worst of it in a public debate, the young hero comes in with evidence sufficient to put Wiseman back of the bars.

The outstanding performance of the picture is that rendered by Percy Challenger as Higgenbotham. His is a delightful piece of character work, human to the core. And he knows how to get his comedy over without forcing it. Zasu Pitts goes along very well when not burdened by the close-ups of the first reel. She, too, has a sense of comedy, but contrast is needed to bring it out. Others who appear are Aileen Manning, Billie Dale, Tom Gallery and Jack Pratt.

No Reason Why This Couldn't Be Improved

Box Office Analysis for the Exhibitor

This one certainly develops into a good picture after a bad first reel. Probably this fault can be benefited by the producers. Many of those unnecessary closeups could come right out without any trouble at all. This done, with some of the padding also removed, "Heart of Twenty" could be advertised as a fine comedy of small town life with a lot of human interest tucked away in the laughs and practically all audiences would agree on the point.

Pictures of this type usually get over in a big way. Many of Charles Ray's biggest successes have contained an atmosphere almost identical with this. Directors seem to be able to picture small town life more realistically than they can big city life. So play it up big from this angle, dwell on the comedy and the human interest action and the rather funny election stuff. Take out the bad spots at the start, get the crowds in and they surely will be well enterained.

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Some Short Reels

"Jiggs and the Social Lion"—Pathe

In few respects does this issue of the "Bringing Up Father" series differ from the offerings that have preceded it. The same principal characters, the same underlying thought, similar if not the same sets and a production that generally resembles the others has been turned out. There are few bits in it that are unusual in films, the slapstick material certainly being antiquated in most cases. As far as the actual story is concerned, there is so little of that, that this is forced to depend upon its knockabout tricks to get it over. Audiences, however, have seen so many riotous pictures that stuff of that type no longer causes them to get into ecstacies unless it is of unsual quality. And that employed here hardly is up to such a standard. Undoubtedly, the production as a whole is good to look at. The technical end of it has certainly been taken care of in fine fashion. The photography and lighting are splendid; the sets elaborate. The characters have been patterned carefully after those originated by McMannus, Johnny Ray who is featured is inclined at times to overact, while Margaret Fitzroy also displays this tendency although to a lesser degree. Laura La Plante as their daughter is natural and attractive, in a small role while Ward Caulfied delineates Monohan well. The breaking of crockery, gymnasium scene and those at the reception show little that is really new. Margaret Fitzroy's manipulating of the lion is the big laugh in the piece.

"Start the Show"—Pathe

Moving along at a rapid pace, this single reeler is not made monotonous, but on the other hand, it has too few legitimate laughs to get it over with much to spare. Is a Rolin production, with Beatrice La Plante playing the featured role and is set in a rural district. With one or two gags of especial merit inserted, this could have been made a satisfactory reel, but as it is, while there are several scenes that will amuse, this lacks the necessary "big laughs." They started out after a while to satirize a stock company's performance, but did not stick to it long enough to get the laughs, stuff of that sort affords in spite of its having been used on numerous occasions. As a whole, a fair offering for the crowd that likes slapstick.

Another Bray Comic—Goldwyn

Judge Rummy, Tad's caricature creation, occupies the position of prominence in the cartoon which makes up the opening part of this Bray Comic. It has been given the title, "Doctors Should Have Patience," which to begin with, does not sound well as such and is built about an ancient pun. The material making up the cartoon is not particularly funny, neither the theme nor the bits of business comprising it being of more than ordinary quality. About a dozen remarks clipped from different publications make up the Lampoon portion, and as usual, the topics selected as sources of humor are not all novel. About four of these will cause titters in the average house.

"The Aero-Nut"—Warner Bros

In spite of the fact that throughout this two reel knockabout comedy in which Al St. John occupies the stellar role, there is a lack of original bits of business of the comedy variety, it is considerably above the average short reel production. The photography and camera work are of merit and what puts it over is the acrobatic work of the principal. There is one portion where St. John performs several feats on a flag-pole that thrill and there is also much creditable aeroplane stuff photographed commendably. Bathing damsels occupy a good part of the footage. St. John incidentally, displays a likeable personality and with the proper sort of material should ultimately take his place with the better of the two reel comedy stars.

Bray Pictograph, No. 443—Goldwyn

Music and its effects upon various animals has frequently been the subject of conjecture and now a Brooklyn professor, Bachenburg by name, is trying to teach a dog to play the piano. They have photographed the scene of a lesson nicely, the spectacle of the canine attempting to pound the ivories properly, with the shot of a number of kiddies dancing about to the tune being one that appeals. W. F. Leventhal explains thoroughly the function of breathing, elaborating more on the purpose of the process than on the actual manner in which it is performed. A number of finely executed diagrams, explain it all nicely, although much of it is rather elementary as is the case with other Leventhal subjects. Jerry in another of his cartoons, directed by Vernon Stallings, and called "A Punk Piper," amuses, the idea and its execution being highly commendable.

"His Mis-Step"—Universal

Only recently, another organization issued a single reeler which was very much similar to this one, varying only in a few details. Ben Cohen is the author of this which has an acceptable plot and a few situations of merit. It concerns a youthful college graduate who is informed just before departure for home that his father has married again and that his mother will see that he catches his step. He returns and mistakes one of his new mother's daughters for the new parent which leads to most of the comedy. Of course, the girl decides to continue the deception which ultimately causes considerable trouble. Finally he decides that the young lady is more desirable as a sweetheart than as a mother and there is the usual clinch fade-out after all straightened out. None of the members of the cast are credited.

"Through Life"—Universal

Confusing in more than one spot and generally lacking in humorous incidents and a really novel plot, this fails to register in satisfactory style. It concerns three wedded couples, two young and one inclined towards middle age. A grand mix-up is caused when the female member of one of the little families is invited to share the suite of one of the other husbands. Gossip results and then an irate husband appears upon the scene with everything being cleared in a commonplace manner at the finish. There is little to recomend this, which is at the best a very ordinary one reel production.

"Footprints"—Vitagraph

This comedy will certainly get over big due the wonderful acrobatics displayed by Joe Rock, featured, and practically all his supporting cast, combined with some excellent cutting which serves to accentuate the thrills. The slight plot concerns the kidnapping of a bride by a disgruntled suitor. The wedding party sends for a detective and this is where Joe Rock makes his entrance. The business he pulls as the amateur detective, wherein he is again assisted by tricks of the camera, is bound to get over because of its utter ridiculousness and the serious manner in which he works it. When Joe starts in fighting the gang of bandits the thrills and acrobatics start and keep right on going until the end. There isn't the slightest let down in the action and the thrills pile on one another in rapid succession and are well commingled with laughs. All in all a real comedy hit.

Short Reels

"Tit for Tat"—Hall Room Boys Photoplays

For the first time in quite a while if not the first time entirely, they have done away with the hall room business in these offerings, that is, the stuff that takes place in the abode of Percy and Ferdie, the four-flushing youths. The injection of some more slapstick at the conclusion, a commendable story with several excellent gags and the otherwise amusing production given this, has made it a highly satisfactory comedy. It finds Neeley Edwards and Hugh Fay being discharged rather rudely. The manner in which they secure meals when bereft of capital, their flirtations with the wealthy and light-hearted Miss Millionbucks, the scheme which finds one of the duo receiving a reward while the other is placed in jail, all serve to put this over. Harry Williams wrote the story for the two reeler and directed it, turning out an unusually good comedy, while Harry Cohn has also seen to it that his name appears on one of the captions as supervisor.

"Screen Snapshots," No. 2—Jack Cohn—State Rights

When the exhibitor promises the fan a peep into the private and professional lives of screen celebrities, Mr. Fan is naturally thrilled and made expectant. The average picture patron is usually if not always curious to know the inside information about the stars and when Jack Cohn in an altruistic moment conceived the idea of carrying out this scheme of letting 'em in on it, he evidently knew what he was about. "Think of it," writes Cohn, sixteen stars in one reel. If you don't believe it look at it!" And he's right. Catherine Calvert, Herbert Rawlinson, Director Horan, Priscilla Dean, Hope Hampton, Lou Tellegen, Geraldine Farrar, Bert Lytell, Alice Lake, Anita Stewart, Charles Ray, Florence Vidor, Howard Hickman, Bessie Barriscale and others all smile, look pretty or indulge in the delicate procedure of kissing, which is probably more enjoyable. This is a good fan offering having been titled in good style and will in all probability please.

"Circulation of the Blood"—Scientific Film Corp

When blood corpuscles and cells can be reproduced upon the screen in sizes varying from 30,000 to several million times their natural dimensions, the scientific value of films is established more firmly than ever. In many respects, this reel is remarkable. Although rather elementary, it has much that is of interest to those who desire the information offered. There is some question, however, as to its value as theater entertainment. It was presented at the Rialto last week and certainly seemed out of place. Medical students and others who care to go into details about the subject will find this helpful. On the other hand, the fact that the heart pumps blood through the body, that the arteries carry oxygenized blood, that the veins carry the impure blood and the capillaries are the connecting links, are generally known so that even as a source of added knowledge, this will fall short in many instances.

"Won By a Nose"—Universal

Charles Dorety, the only credited member of the cast, occupies the center of the screen almost throughout the two reels comprising this offering. F. Windemere directed it and while in a few places, this is clever enough to provoke some mirth, most of it is not sufficiently above the commonplace, to insure success before a sophisticated crowd. What will probably get the biggest laugh in the piece, a gag which incidentally will meet with objections, is almost identical with one used in a comedy seen on Broadway a few months ago. The manner in which it is brought out differs a trifle from the other, but not very much. There are some good shots of a horse race that portion especially being well photographed. The culmination, however, is somewhat incomplete for they permitted the heroine to remain in the villain's clutches. As a whole, a comedy that is a bit better than fair.

Bray Pictograph, No. 442—Goldwyn

Max Fleischer's "Out of the Inkwell" cartoon which closes this Bray reel is the brightest spot in it. Three portions make it up, the first being devoted to the work of a large excavating shovel and the second to Maurice Maeterlinck. Everyone has seen the steam shovel at work so that the initial section is hardly likely to create an unusual amount of interest. Maeterlinck, on the other hand, is an unusually prominent figure and the scenes in which the poet, dramatist and philosopher is seen can be depended upon to hold attention. Fleischer's little clown is sure to provoke much laughter in the cartoon appended. This incidentally represents the height of elaborateness to which the animated caricature has been developed. The figure is seen manipulating a Ouija Board, parading about among the fixtures and doing other little tricks, the reproduction of which must have required a considerable amount of care. It is a credit to Fleischer and the Bray organization.

"A Fresh Start"—Educational

Educational is turning out a series of Mermaid comedies, the brand name of which suggests that there is to be much beach stuff in evidence. Marvel Rea, however, is the only member of the cast who bears any resemblance at all to a mermaid and even she does not frolic about very much in negligee, except in the restaurant scene. Jimmy Adams, Lige Cronley and Frank Coleman are the three other prominent members of the cast and Jack White directed this knockabout offering. No one is credited with writing the story for the simple reason, in all probability, that there was no story. Throughout, the characters chase one another, hurl pies, tumble and roll about, find themselves being catapaulted through the air by various means and otherwise engage in a conglomeration of slapstick stunts, few of which are really new. Of course, there is a market for material of this type and undoubtedly there will be more than one house that will book this and please its patrons. Where audiences are discriminating, however, and know what deserves to pass, this will not receive a rousing reception.

"How Flowers Grow"—Mentor

Hand-colored in some cases and tinted in others, the shots making up the first of the two parts which comprise this offering all hold attention. They have reproduced upon the screen the manner in which leaves and flower buds develop, showing the unfolding and rapidly developing bits of vegetation. The growth of the arum lily, aralia, nasturtium and other flowers is taken up in an interesting and fascinating manner, the technical end of this having also been well taken care of. Following the flower section is a portion devoted to scenes taken in the Sierra Nevadas, Spain. While some of the stuff is rather dull, much of it is highly creditable, and with the unusual first part, this reel is practically sure to get over almost anywhere.

"The Great Mystery"—Fox

Most of the laughs in this Mutt and Jeff cartoon come in the early portion, and although the latter part is not quite as clever as that which comes before it, the comedy towards the beginning should be enough to put this over. In this, Mutt is a detective and the scene in which he displays the various disguises, only to have it all turn out to be a hoax will get a smile from almost anyone. Thereafter, the manner in which Jeff is attempting to solve the mystery himself, the scene in which the trouble is described and others all serve to keep this going in good style. There are some clever bits of animation and as a whole, this is up to the usual standard set in these productions.

"Solid Concrete"—Vitagraph

Instead of depending upon novel tricks and bits of business, this latest Larry Semon two reeler holds up only because of a number of thrills, photographed in remarkable fashion. In addition to Semon, Frank Alexander, William Hauber and Lucille Carlisle are prominent in the offering. Many of the old stunts included in the collection of almost every knockabout comedy producer are included in this, but they have been screened so well that this will get over, in spite of its lack of real humor. Most of it takes place near a large rock-crushing plant or some such structure, with its trestles, cars, pulleys, high scaffoldings and other edifices. Semon and the others run over it, are daubed plentifully with semi-liquids, tumble, roll about, fall and perform almost everything else that one expects to see in a riotous comedy as well as a few feats one does not expect to find. It's exicting and while not nearly as funny as the better productions turned out by the irrepressible Larry, has a number of whirlwind sections to overcome that deficiency.

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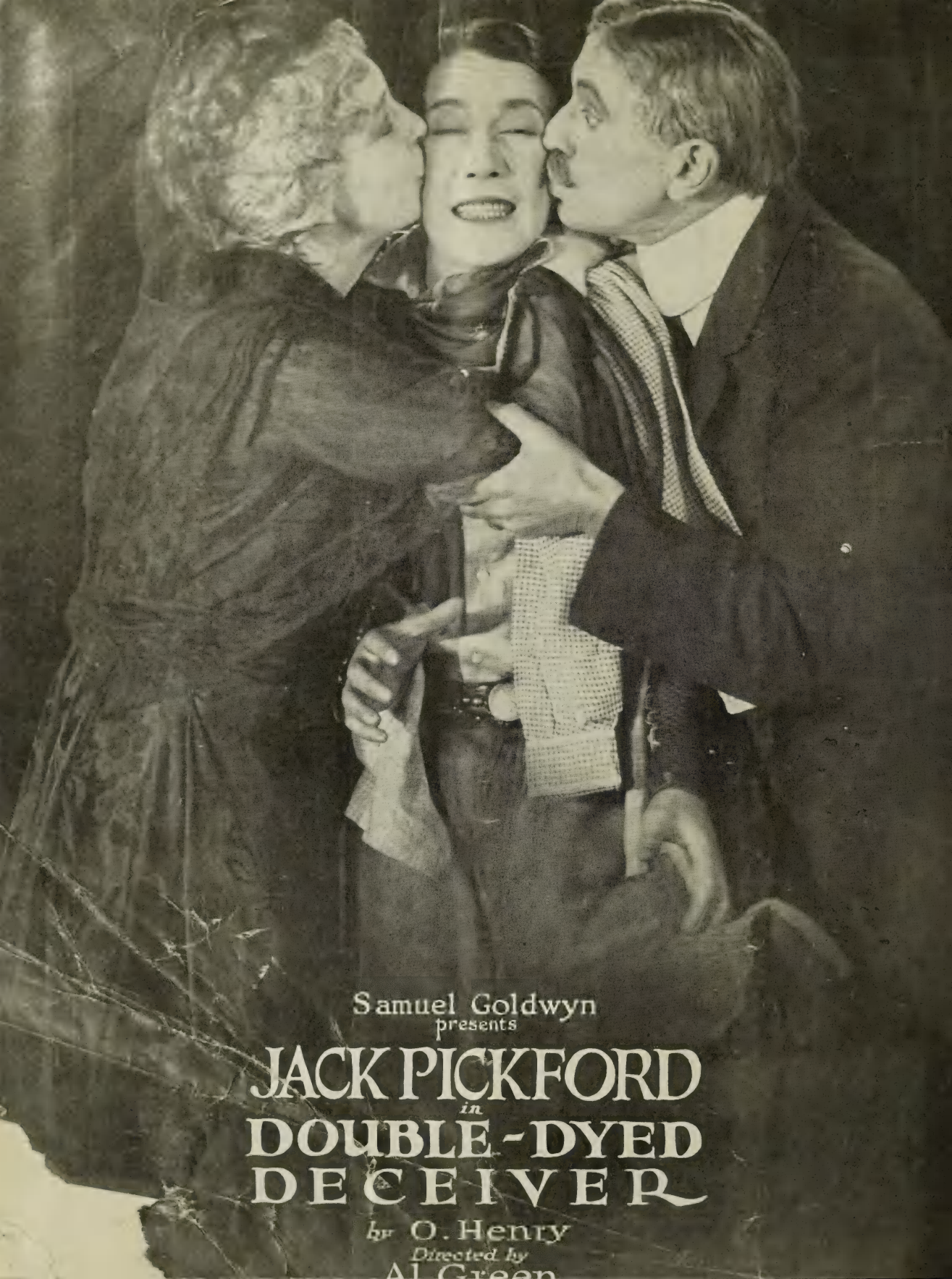

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by O. Henry

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